

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# WLEE

## takes Richmond!

January-February '59

WLEE shows us...

# st

**in total share  
of audience**

**6 A.M. to midnight  
Monday thru Friday**

**and in 1/4 hours**

### FSR AGENCY'S 'DYNAMIC' USE OF AIR MEDIA

How a 52-year old ad firm developed an entirely new approach to radio/tv selling

Page 31

### Big shakeup in fall programs on tv networks

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### How radio helped to build a \$51 million bank

Page 39

### The truth about radio's edge over newspapers


Page 42

THOMAS TINSLEY  
President

IRVIN G. ABELOFF  
Vice-President

HARVEY HUDSON  
General Manager

Station Representatives in New York, Philadelphia, Baltimore, Washington.  
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans.  
Daren F. McGavren Co. in Chicago, Boston, Detroit and on West Coast.



"KBIG IS FOR SQUARES"

©1991 CHIC DONCHIN

The new KBIG 102.5 FM is the only station in the San Francisco Bay Area that plays the best music from the 1960s, 1970s, and 1980s. It's the only station that plays the best music from the 1960s, 1970s, and 1980s. It's the only station that plays the best music from the 1960s, 1970s, and 1980s.

102.5 FM KBIG 102.5 FM  
102.5 FM KBIG 102.5 FM

BIG





*Sell the Southwest's*

# 4-STATE CORNER

TEXAS • ARKANSAS • OKLAHOMA • LOUISIANA

*from*

## KCMC-TV TEXARKANA

TEXAS • ARKANSAS

### 29 COUNTY MARKET

(NCS NO. 3, Spring, 1958)

#### WEEKLY COVERAGE

Total homes reached

DAY or NIGHT: 64,110

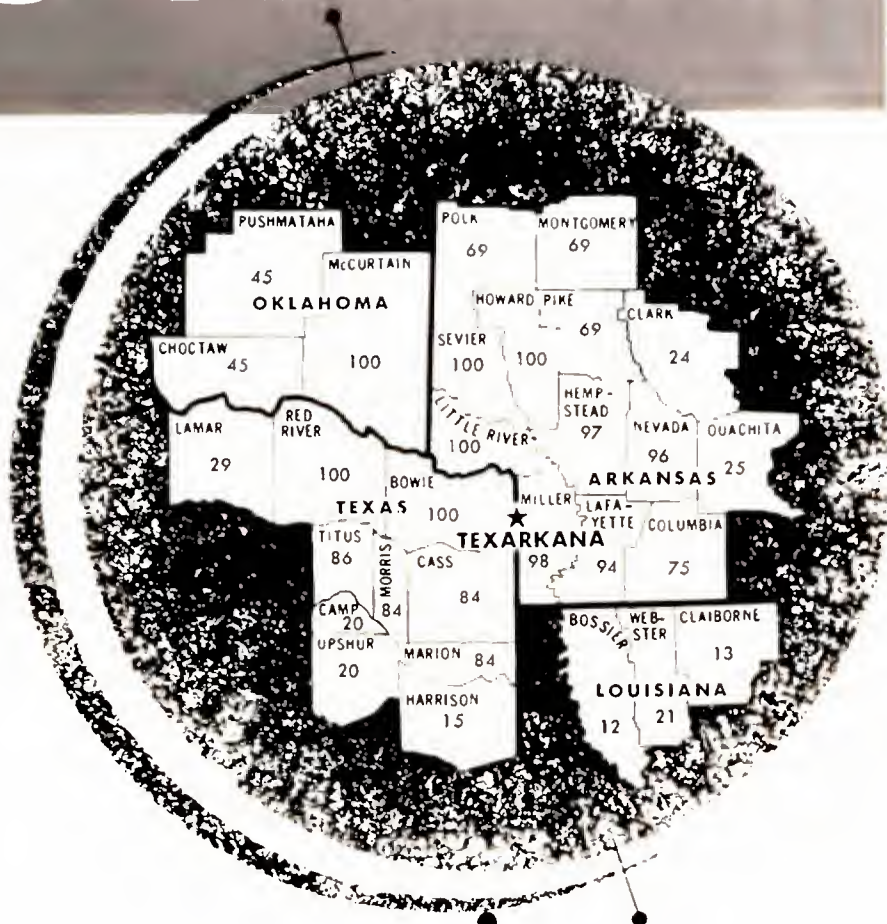
County figures indicate percent of television homes which view KCMC once or more WEEKLY.

### MARKET DATA

Population (SRDS)	606,500
Retail Sales (SRDS)	\$481,071,000
Total Homes (NCS NO. 3)	173,000
Television Homes (NCS NO. 3)	110,000

### SHARE OF AUDIENCE

64.8% in Metro Texarkana  
(ARB, November, 1958)



**FLASH!**

**MGM Movie Package**  
started March 1

A few choice  
availabilities  
still remain!

*buy*  
**KCMC-TV**  
CBS ABC

## TEXARKANA, Texas-Arkansas

The 4-State POWERHOUSE of the Great Southwest

Maximum power Channel 6 • Represented by Venard, Rintoul & McConnell, Inc.



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

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- Tv nets launch big show shakeup**
- 33** Networks, scrambling for audience dominance next season, have already filled most of the nighttime slots. A third of the shows are new ones
- Screen Gems' formula for tv film success**
- 36** The 10th anniversary this week of Columbia Pictures' tv arm spotlights a pattern, realized under Ralph Cohn, for horizontal diversification
- Radio helps banks get volume quickly**
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- 40** TvB's Dr. Leon Arons points out the fallacies of recent *Satepost* ad, cautions admen to follow *Post* cue and READ study before using it
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- 42** Though its per-broadcast ratings aren't big, radio's cumulative audience tops newspaper on their home grounds—and radio gets out farther too
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- 44** Nashville store sells mink stoles among other items via six daily 60- and 30-second remotes on consistent basis, uses L.D.'s for special splurges
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A black and white photograph of a man with glasses, wearing a suit and tie, playing a large drum. He is smiling and looking towards the camera. The drum is large and has a mottled, textured surface. He is holding drumsticks and is in the middle of a stroke.

# Play it cool!

**Drum up more sales with ABC Radio's  
giant summertime promotion!**

"Play It Cool!" is strictly a summer promotion, conceived for the specific purpose of selling warm-weather products — like easy-to-prepare foods, air conditioners and freezers, suntan lotion, deodorants, soft drinks, beer, automotive and travel products.

**Feature No. 1:** The commercial for your product will be adjacent to editorial matter pertaining directly to your product. And ABC will schedule additional on-the-air promotional spots in other time periods to stimulate consumer demand.

**Feature No. 2:** ABC will conduct a large-scale merchandising campaign (both advertising and direct mail) beamed at your best customers. The campaign will tell them your product is being advertised through the "Play It Cool" promotion, and offer point-of-sale and tie-in material.

Join the growing list of sponsors who have already signed up. For full information, contact your ABC Radio representative or write:

A stylized logo for the ABC Radio Network, featuring a large, light-colored triangle pointing upwards, with the letters 'ABC' inside it.

**ABC  
RADIO  
NETWORK**

**7 West 66th St., New York 23, N. Y.**

**POST '4**



**NOW AVAILABLE: NTA'S NEW  
PACKAGE OF THE IMPORTANT  
POST 1948 FEATURE FILMS!**

Here are hand-picked Feature Films from the top studios of the world—hand-picked for action appeal, top quality appeal, big name appeal. Alec Guinness, Audrey Hepburn, Jayne Mansfield, Maria Schell, Montgomery Clift, Jennifer Jones, James Stewart, typify the compelling top-star, top-draw look of every one of these features. And the David O. Selznick name behind a number of the pictures gives you an idea of the production credits each of these top quality films carry.

**ALL THIS, AND SHIRLEY, TOO**

You've asked for them! Now you have them: six of Shirley Temple's biggest box office smashes.\* It's the first time that these classic attractions have been made available on a market by market basis. Only available in the big new International Package from NTA.

**NTA INTERNATIONAL, INC.**

Subsidiary of National Telefilm Associates, Inc.  
Ten Columbus Circle, New York 19, JU 2-7300



\*Captain January, Poor Little Rich Girl, Wee Willie Winkie, Heidi, Rebecca of Sunnybrook Farm, Little Miss Broadway

# "Did Someone Call Us?"



They sure did. It all started when Baltimore's Mondawmin Shopping Center chose Bob Keeshan (Captain Kangaroo) to be the host to thousands of children and grownups alike at their three-show a day promotion festivity, Saturday, March 21st. . . . Stu Kerr, talented WMAR-TV personality happened to mention that both Keeshan and he had been buddies together as a network's page boys. . . . The CBS Television Network and Bob's agent were immediately contacted, arranging for a very special on-air reunion for Stu with his ol' pal, Captain Kangaroo, that same Saturday morning, with WMAR-TV actually creating a program at 8:45 AM for the two gentlemen to get together, 3/4's of an hour ahead of the regular scheduling for that day. Monitors, cameras, and the station's mobile unit were sent to Mondawmin, along with a station news photographic unit to record a newsreel of this occasion, later having been shown throughout the week on various Channel 2 programs. . . . and the children, after learning of this through on-air and newspaper publicity releases and advertising, flocked to the Sunpapers Television studios to see their favorite Channel 2, CBS personality and their Uncle Stu enjoy an informal on-air chit chat. . . . This was another example of WMAR-TV's versatility and willingness to bring interesting local television into the Channel Two viewers' homes during this exclusive Captain Kangaroo-Stu Kerr reunion, through the cooperation of the CBS Promotion Department and Bob Keeshan. . . . Captain Kangaroo himself.



Contact Your KATZ Rep. Now!



SUNPAPERS TELEVISION, BALTIMORE, MD.

## NEWSMAKER of the week

*The expanding creative horizons of the agency media director, particularly in the radio tv programing area, was spotlighted this week by the appointment of Gerald T. Arthur as vice president in charge of media at Donahue & Coe. Arthur has made a reputation by his imaginative use of air and print.*

**The newsmaker:** Gerald T. Arthur is a symbol of that breed of media director, who, spurred by the post-war revolution in marketing, has taken media buying out of the dusty corner it once occupied. Where the media director once administered an essentially isolated operation, he now looks at media as part of the complex nexus of product, message, market and distribution—not to mention keeping an eye on what the competition is doing.

The fact Arthur is only 33 only makes the point more pertinent, for Arthur has distinguished himself by looking at air media in the broadest possible terms at Fuller & Smith & Ross. He was plucked from there by an agency suddenly determined to bring itself to the attention of the advertising world.

His appointment is the climax to a series of personnel additions and promotions at Donahue & Coe. These have been coming so fast that, as D&C's own press release on Arthur said, the "p.r. department fell behind in announcing the arrivals as they came in."

Arthur was chosen following a search made by D&C to determine who are the crack executives and potential executives in all areas of the business. He was described by the agency as one of two media people who stood out above all the others.

This frenetic activity at D&C is interpreted by the trade as a prelude to the retirement of Edward J. Churchill, now president, and the moving up of Walter Weir, now executive v.p. Weir makes no secret of the fact that D&C is out to bolster the agency's package goods billing, an intriguing ambition in the light of the fact that Jerry Arthur is leaving an agency heavy in the industrial goods field.

Arthur will be given a free hand in revamping the media department. He will be the first D&C media director with authority over both print and air buyers. In addition to his stripes, Arthur will be a member of the plans board and will also work with D&C's new business committee. With D&C increasing its share of air billing Arthur will also be active in the tv programing area.



Gerald T. Arthur



# NEWSMAKER STATION of the WEEK

## IN OKLAHOMA CITY

# KTOK

## SELLS THE PEOPLE WHO BUY

**Nissens**  
K TOK certainly made a believer of our store where radio is concerned.

**MURPHY'S SUPER MARKETS**  
The fact that we continue to use your station, six days per week, year after year, is the proof which speaks for itself.

**LOWELL-RANCE TIRE CO.**  
I have been using K TOK more years than I can remember. We certainly believe in the concrete results we get from K TOK.

**Rogers Bros. Mattress Co.**  
You are so right! K TOK is the "gets results" station.

**NORTON BUICK CO.**  
There are seven radio stations in Oklahoma City and we have used them all. We finally learned the hard way that our money is best spent on K TOK.

Ask your East/man for documented proof of outstanding sales results thru Adult Type Programming on KTOK.



**robert e. eastman & co., inc.**  
national representatives of radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
Plaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

**SAN FRANCISCO:**  
Russ Bldg.  
San Francisco, Cal.  
YUkon 2-9760

**DALLAS:**  
211 North Ervay Bldg.  
Dallas, Texas  
Riverside 7-2417

**ST. LOUIS:**  
Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
Central 1-6055

# The Dynamic Little Rock Story

*of Radio Acceptance!*



*It's KVLC all the Way!*

## Here's why:

- Top flite programming
- Outstanding personalities
- Instant news coverage via news cruisers
- Satisfied year-after-year advertisers

**DO BUSINESS WHERE BUSINESS  
IS BEING DONE!**

**Get the KVLC Success Story Today!**



## NATIONAL REPS.:

- New York City  
Richard O'Connell, Inc.
- Chicago  
William J. Reilly
- Kansas City — St. Louis  
Jack Hetherington

*... and in nearby*  
**LAKE CHARLES, LA.**

*it's*



Reaching a booming market of 250,000.  
Annual retail sales \$200,000,000.

**NOW**

Special 15% discount on this  
potent combination . . .  
KVLC, Little Rock + KIKS, Lake Charles

# Timebuyers at work

**Betty Share**, Batten, Barton, Durstine & Osborn, Inc., San Francisco, feels there is a tremendous need to simplify radio buying. "The large number of stations, the diversity of rate structures and the constantly changing complexion of stations makes radio the most difficult and time-consuming medium to buy today," Betty says. "There has been a good sound effort by many stations to simplify rate cards, but there are still wide differences in essential structures and too many unpublished packages. I hope to see the day when there is uniformity in rate cards. Also, buying would improve if literature on programming and station personality improved." On the other hand, Betty says, agencies can help simplify the buying process by stating clearly to stations and reps the objectives of a campaign, and providing the essential details, so that the stations will submit the right proposal from the beginning. "I believe that in the next few years stations will streamline their selling mechanics to cope with the growing competition."



**Eugene J. Grealish**, Bryan Houston, Inc., New York, all-media buyer, notes that with the warm months approaching and the usual schedules of re-runs or "test" summer replacement shows beginning to appear, the various shifts and changes in television viewing habits must be taken into consideration. "During the summer months,"

Gene says, "the pattern of tv viewing changes, and must be allowed for by the seasonal as well as the year-round advertiser in this medium." There is a general shift, Gene says, in block viewing habits from early morning to late evening viewing, depending upon the geographic location of the market and the working hours of its people. "Accordingly, the advertiser must adjust his schedules to the summer season. Often individual announcements during late afternoon schedules that were ignored during the winter months become very good buys during the summer. By the same token, the efficient early spot buy of the winter months may lose its audience to outdoor life and the barbecue pit. Effective summer buying requires a careful appraisal of each individual market."







**NOW  
WMAQ  
HAS  
BOTH...**

**...of the two top radio personalities in Chicago**

During March, both Howard Miller and John Doremus joined the line-up of star personalities on WMAQ Radio. Miller's selections of popular music and informal comment have made him the Number One radio personality in Chicago, without interruption, since January 1956. ■ Doremus, in Chicago for less than two years, quickly became the city's Number Two radio-audience attraction, by featuring the best sort of popular music. ■ So the

Q for QUALITY RADIO IN CHICAGO is now bigger than ever! The two biggest radio personalities in the city are *now* at 670 on Chicago's radio dial. ■ HOWARD MILLER, 9:05 to 11:00 a.m., Monday through Friday. JOHN DOREMUS, 4:05 to 5:30 p.m., Monday through Friday and 9:05 to 10:30 p.m., week nights.

NBC RADIO IN CHICAGO  
SOLD BY NBC SPOT SALES

**WMAQ • 670**

Source: Pulse, Nov.-Dec. '58

# be in touch

with

12

BILLION  
CSI\*

in

The nation's top city for  
greatest gain in business,  
and the area served by its  
two television stations.

JACKSON  
MISSISSIPPI

WJTV 12

Katz

WLBT 3

Hollingbery

\* Consumer Spendable Income

## Sponsor backstage

### Admen, harness that beat!

Just about every seat in the Brooklyn Fox Theatre was occupied for the opening performance of the Alan Freed 5th Anniversary Big Beat Easter Show that Friday (27 March). On second thought, it's not quite precise to say the seats were occupied. They were, but only for a small part of the time. Most of the time, their occupants, 90% of whom were young girls in their teens, weren't in the seats at all. They were on their feet screaming, and waving their right hands, like a huge classroom of little lasses suddenly and simultaneously seized with a desperate need to visit the rest room, and requesting teachers' permission.



It occurred to me that this demonstrated, among other points, a measure of influence wielded by radio and or television performers often overlooked, and even more often underestimated by advertisers and agencies who seek personalities to sell their wares in the broadcast media. The show was, to begin with, a reiteration of the fact that one radio personality, Alan Freed, had been and continued to be vastly responsible, for better or worse, for introducing, popularizing and establishing a new form of music for America's young. Music with the Big Beat, or rock and roll, if you insist.

### You may not like it, but it sells

Whether you or I like rock and roll, or big beat music (and I do like the best of it), is beside my point of the moment. My point is that here was a radio personality, Mr. Freed, who had enough influence to play a major part in establishing a new American musical form. Certainly that influence should be recognized and properly harnessed by thinking advertisers and their agencies. And, of course, to a large extent it is. But if Mr. Freed's influence was apparent from the fact that the largish Brooklyn theater was jam-packed, that was a rather obvious influence. Not quite as obvious was another influence, far more potent than Mr. Freed's. Not only *not* quite as obvious, but I would venture to say, largely unknown to most advertisers and agencies. I speak of the influence of a young ABC TV network personality named Dick Clark.

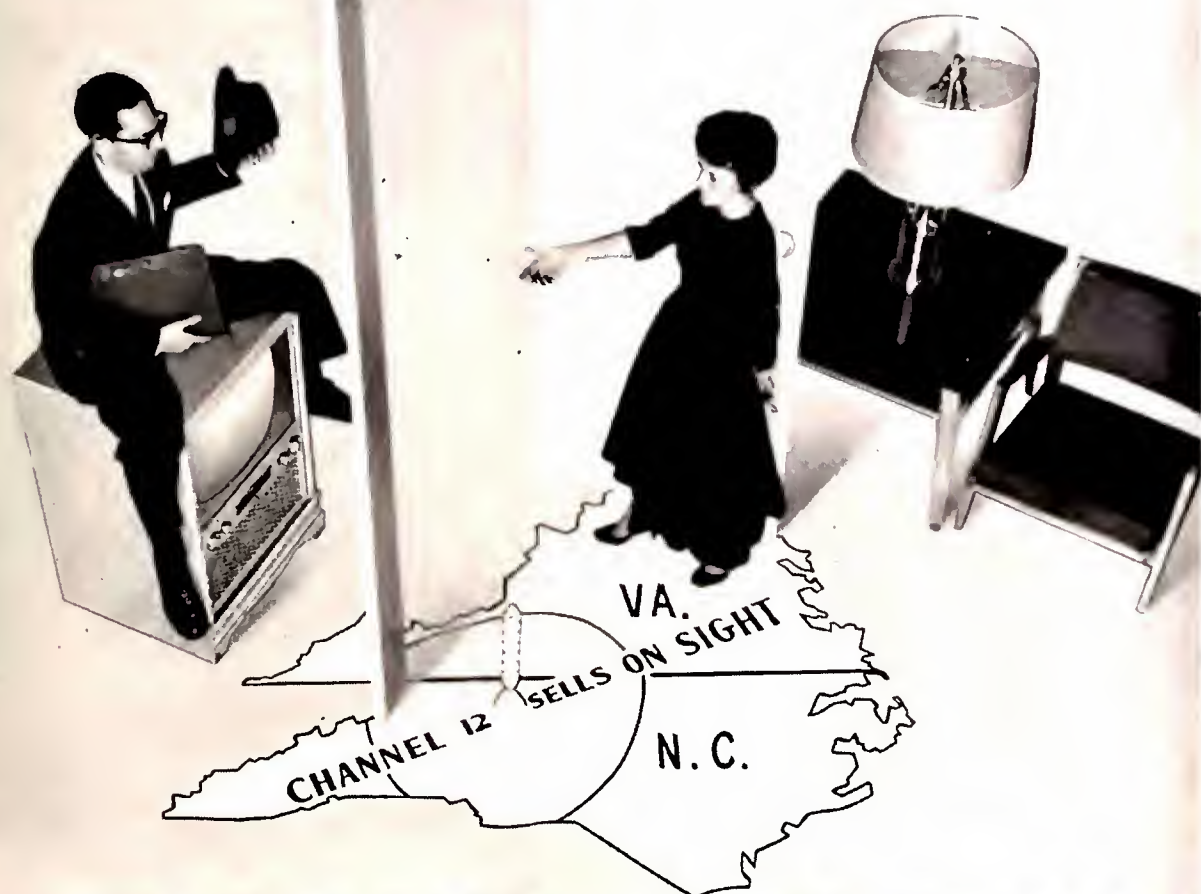
It is infrequently enough that we typewriter-pounders have the opportunity to take legitimate bows, so I hasten to sneak one in for myself right here. When ABC TV originally put young Mr. Clark on the network, I believe I was the first radio tv writing man to note that he was a bust-out smash, that he would prove to be one of the most dynamic and powerful salesmen tv had ever seen. He has proved that, and he will continue on to prove to the doubters that his shows attract grown-ups as well as teen audiences, and that his sales effectiveness is as great with the elders as with their offspring.

(Rising from the sweeping and immodest curtsy I have just made, I continue on the point of the vast influence of Mr. Clark.) It is easy



Your Salesman for More Than 700,000

# CALLS ON SIGHT IN THE SOUTHEAST'S BIGGEST, RICH MARKET



# WSJS TELEVISION WINSTON-SALEM

Put your salesman where he can make the most calls at less cost. Buy WSJS-television's 713,062 TV sets in 75 Piedmont Counties in North Carolina and Virginia.



for { Winston-Salem  
Greensboro  
High Point

Call Headley-Reed

# WHLI

# W

'THE VOICE OF LONG ISLAND'

**Tremendous  
summer  
bonus  
audience**

**9,000,000**  
summer visitors

**300,000**  
additional summer  
residents

*plus*

**1,811,000**  
regular Nassau-Suffolk  
residents  
(A Major year-round market)

**SPECIAL SUMMER  
PROGRAMMING:**

news, weather and temperature,  
traffic, boating, fishing,  
swimming information

**WHLI**

has the largest daytime audience  
in the Major Long Island Market  
(Pulse)

► **10,000 WATTS**

**WHLI** AM 1100  
FM 98.3

HEMPSTEAD LONG ISLAND, N. Y. *the voice of  
Long Island*

Represented by Gill Perno

enough to pull out your Nielsen pocket piece and see that *American Bandstand*, Dick's Monday through Friday, 4 to 5:30 p.m. extravaganza on ABC TV has a multi-weekly rating for January and February of 11.8 for each month, and thus is the number two multi-weekly show in all of television. I don't have my figures handy, but it's easy enough to check and learn that his Saturday night show represents one of the healthiest cost-per-1,000 buys in the business.

These statistics are strong evidence of his popularity, but do not give anywhere near as crystal-clear a picture of his vast influence as did the show at the Brooklyn Fox. There were 19 big beat acts on the Freed bill for that show. All of them had had at least one hit or near hit, record. There were top favorites in the field, like Fats Domino and Bobby Darin. And the little girls screeched in ecstasy, trembled for virtually every one of the 19.

But the one they screeched for at their uninhibited orgiastic peak, the one they all but fainted over was a 16-year old boy from Philadelphia named Fabian. Not Sam Fabian, not Fabian Jones, just plain Fabian. Fabian is a modest young high school junior, who has been a singer and performer for a relatively short time, maybe six months or a year. Under the expert guidance of his managers, a couple of fellows named Bob Marcurri and Pete DeAngelis, he has become this hot a showbusiness property:

Alan Freed ran an ad in the tradepapers, following the close of the Brooklyn Fox engagement, in which he said:

"Thanks, Fabian (of Chancellor Records) . . . The Alan Freed 5th Anniversary Big Beat Easter Show at the Brooklyn Fox Theatre broke every existing house record (of any Brooklyn Theatre) for a single day's gross of \$27,000—(signed) Alan Freed . . . P.S. and thanks again, Fabian for canceling previous commitments to return by popular demand for the closing Saturday and Sunday shows."

. . . and last Saturday (4 April), if you watched the *Perry Como* show, you would have seen the handsome young Fabian, do his new hit record, "Turn Me Loose" on that show.

This hot showbusiness property is almost exclusively a Dick Clark creation. Dick has had him on his *Bandstand* many, many times and Dick has made him a young star in vast demand. To be able to accomplish this, I believe, speaks far more eloquently for a personality's talent for influencing viewers than all the ratings in the world. And this phase of the influence of radio tv performers' personalities is often overlooked by agencies and advertisers.

### Good influence outweighs bad

It is heartening, in the face of the blasting the big beat so often takes from the public, to be able to say that most of those involved in the picture wield their influence for considerable good. Clark, himself, works tirelessly and in many ways to exert his influence in the direction of helping the young people with their problems. And just one other example of a most influential new talent to emerge from the youthful popular music field, one who has probably exerted more influence for the good of young boys and girls than a thousand stiff-necked viewers-with-alarm all put together, is Pat Boone. Pat's influence has been harnessed by one smart advertiser, Chevrolet. Pat not only sells cars, but via his best-selling book, "Twist the Teens and Twenty," and his general behavior he helps make better citizens out of untold thousands of our young people.





# FIRE THE BIG GUN

## ... ON A BILLION-DOLLAR TARGET!

WSPD Radio's across-the-board leadership in the billion-dollar Toledo market continues to give advertisers more sales ammunition for their dollar. All-time high ratings are the result of WSPD's forward march in its 38-year domination of Toledo, attained by consistently aggressive programming and promotion.

To bulls-eye Toledo's billion dollars, depend on the one station to score—and keep scoring! Ask your KATZ man for details.

"Famous on the local scene"

**WSPD**   
**NBC RADIO in TOLEDO**

**Storer Radio** 

<b>WSPD</b> Toledo	<b>WJW</b> Cleveland	<b>WJBK</b> Detroit	<b>WGBS</b> Miami	<b>WAGA</b> Atlanta	<b>WWVA</b> Wheeling	<b>WIBG</b> Philadelphia
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spot  
↑

# SUMMER RADIO GOES







# WHERE THE FAMILY GOES

You reach people—wherever they are,  
at home or on vacation—with SPOT  
RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales  
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Eastman & Co. Inc.  
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company  
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc.  
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc.  
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

# ASCAP SALUTES THE OSCAR WINNERS



ASCAP congratulates the 1958 Winners

**"GIGI"**

FREDERICK LOEWE — ALAN JAY LERNER  
PUBLISHED BY CHAPPELL & CO., INC.



© A.M.P.A.S.



## *ASCAP Academy winners since 1934:*

- 1934 — "The Continental" — Con Conrad, Herbert Magidson
- 1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
- 1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
- 1937 — "Sweet Leilani" — Harry Owens
- 1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
- 1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
- 1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
- 1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
- 1942 — "White Christmas" — Irving Berlin
- 1943 — "You'll Never Know" — Harry Warren, Mack Gordon
- 1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
- 1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
- 1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
- 1947 — "Zip-A-Dee-Ooo-Dah" — Allie Wrubel, Ray Gilbert
- 1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
- 1949 — "Baby, It's Cold Outside" — Frank Loesser
- 1950 — "Mona Lisa" — Ray Evans, Jay Livingston
- 1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
- 1952 — "Do Not Forsake Me, Oh My Darlin'" — Dimitri Tiomkin, Ned Washington
- 1953 — "Secret Love" — Sammy Fain, Paul Webster
- 1954 — "Three Coins in the Fountain" — Sammy Cahn, Jule Styne
- 1955 — "Love is a Many Splendored Thing" — Paul Francis Webster, Sammy Fain
- 1956 — "Whatever Will Be, Will Be" ("Que Sera, Sera") — Ray Evans, Jay Livingston
- 1957 — "All The Way" — Jimmy Van Heusen, Sammy Cahn



# SPONSOR-SCOPE

18 APRIL 1959

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SPONSOR

PUBLICATIONS INC.

J. Walter Thompson's media group on Shell Oil denied last week that it was arbitrarily setting its own rates in placing summer spot radio schedules.

It all started when some stations received wired orders for extended packages with the quoted rate per minute being, as one station put it, "strictly something that must have been pulled out of a hat."

From the agency came an entirely different version. It said it was not setting its own rates, nor was it attempting to bargain.

It had merely adopted a procedure of negotiating for packages in Shell's behalf. For instance, if the timebuying department found that the price quoted for a package was out of line with the actual cost-per-1,000, the buyer would point that out and leave it to the station to adjust the difference.

Commented one rep: "Slice it any way you want to, it's an offbeat way to do business. What if other oil companies on the same station invented their own arithmetic?"

Campbell-Ewald this week started lining up availabilities for GMAC's annual radio spot campaign, which again will use over 100 stations.

The schedule, taking off 15 May, will provide for about 20 spots a week for 18 weeks. Locations are limited to the interval between Friday afternoon and Sunday evening.

Even though minute and 20-second availabilities in key markets are not quite so tight as a few weeks ago, indications are that national spot tv will enjoy a far firmer summer than last year.

Timebuyers this week said that while they're able to pick up daytime minutes here and there among the top markets, it's still tough to buy minutes in fringe nighttime. Meantime night I.D.s seem fairly plentiful.

At least one sector of radio seems to be having a lucrative time of it: This consists of the stations in the New York and L. A. metropolitan areas catering to minority audiences like Spanish linguals and Negroes.

One plausible explanation: Their audiences are mostly employed in services; they have been less affected by employment cutbacks than skilled workers; so they continue to be the special targets of such accounts as beer, foods, and drugs.

Perhaps the largest commercials budget for any one account in tv will be the \$800,000 that Alcoa will be spending on its plugs alone during the 1959-60 season.

Over the course of the year it will expose 180 different commercials—never using the same one a second time.

The reason: Each commercial supports a specific group of Alcoa customers and deals with specific uses of the fabricated product, or some new production angle of the basic metal.

A large portion of the commercials wind up in spot. The agency, F&S&R, edits them down to 20 seconds and ships the negatives on to fabricators for distribution among their distributors and dealers.

Joe Lowe's Popsicle (Gardner) is being put into tv spot this season, with the coverage limited to 50 top markets.

Initial schedule will be for four weeks. Last season the account bought participations in Bandstand (ABC TV).

Ask a sharp media director to give you a clinical analysis of national radio spot's status and he'll likely tell you right off that it's suffering from too much attachment to past glories. (See also 11 April SPONSOR, page 31.)

Further probing, as SPONSOR-SCOPE learned in taking the problem this week to some thoughtful mediemen, evokes such observations as these:

- Radio spot would find it to its advantage to stop concentrating on the advertising leaders, because they're going to go on limiting their air dominance to tv.
- Let the medium turn its selling force on the 1,500 or more advertisers who still use magazines exclusively, study their market patterns, and show them how they can be dominant in radio, if only in 25 to 50 markets.
- Of course, the business from scores of these small accounts won't equal the billings from, say, a Lever Bros. But what is more important is this: Consider the hole that's left when a Lever pulls out, and the contrasting fact that in these small advertisers lies the safety of numbers.
- Radio must determine to forget what it was and go out and sell itself as advertising's new medium: It offers uses and economics not duplicated elsewhere.

The U.S. Census Bureau will conduct a count of tv homes the middle of May, and the Advertising Research Foundation will issue it in the fall.

The last count—made in January—showed a total of 41,924,000 tv households, with 3,417,000 (or 8.2%) of them having two or more sets. Saturation: 83.2%.

Two beers—Pils and Hamm—consistently have run away with first, second, and third places in the best-liked commercial tabulations from ARB the past 20 months.

Pils leads with 10 first places, nine second places, and six third places. Hamm's score is eight first places, nine second places, and six third places. Maypo comes next with three first places, four second places, and two third places.

SPONSOR-SCOPE polled a batch of admen on the reasons beers come out so high in the voting, and the consensus was: (1) beers have a lot of money to spend on commercials; (2) the product's image lends itself to freedom of imagination in creating a mood of relaxation and fun. Hence the beer blurb can entertain as well as sell.

Here's an opportunity for tv stations to rustle up some business for themselves. The Asphalt Institute is making available to paving contractors—those specializing in home and business jobs—some cartoon commercials for use on local stations.

The commercials, turned out through Marschalk & Pratt, come free to those contractors interested in sponsoring them locally. Provision is made in the length of the films for the local-end announcement via slides.

(This operation is separate from the one that the Institute does on radio in behalf of state highway paving contractors.)

Postscript to last week's SPONSOR-SCOPE item about two automobiles that gave NBC Radio schedule orders, conditional upon their winning the Mobilgas Economy Run.

One order fell by the wayside. The other, from Rambler, wound up with the use of 94 spots over the past weekend. Average: a commercial every 15 minutes of Monitor.



Watch for the tv networks to put out a lot more dollars during the next year in measuring the sales effectiveness of the medium.

You'll be seeing many a study relating to individual products in such areas as audience composition, sponsor identification, and use and ownership of the sponsor's product.

There's a good reason for building up cases of impact on homes reached: As an answer when agencies or advertiser ask for justification of costs.

The signs point to record billings for tv next season even from the durables.

And that's exclusive of the automotives, which seem easily headed for the \$100-million-mark (see 11 April SPONSOR-SCOPE). Also the home appliances.

Among the aluminums, both Alcoa (\$5.3 million) and Kaiser (\$6 million) are set, and Reynolds is still shopping around for a nighttime home other than Disney Presents.

U.S. Steel has committed itself for another year. LOF will spend at least \$1 million, and Johns-Manville (JWT) is due back in tv after a prolonged absence.

General Motors' United Motor Service and Delco Remy divisions have broken with Lowell Thomas on the radio front (CBS) as well as tv.

One probable reason: Thomas didn't extend the promotional cooperation that had been expected from him in connection with the travelog specials this season.

With A.C. Sparkplugs as a third sponsor, USM and Delco will go NBC TV next season in eight Art Carney specials costing about \$3.5 million in time and talent. Campbell-Ewald and D. P. Brother will be the agencies.

Lever will be spending over \$500,000 in time and talent a week for nighttime network tv this fall.

In terms of alternate half-hours it will be nine per week as compared with eight for the 1958-59 season. There's also a good possibility of still another alternate half-hour being added.

Network-wise, the nine alternate half-hours (constituting seven different programs) are allocated six to CBS TV and three to NBC TV.

The cost-per-1,000-homes-per-commercial-minute on nighttime network tv still keeps coming down, a comparison of January-February NRI's for 1959 and 1958 shows.

These average CPMPs cover programing between 6 p.m. and 11 p.m. over seven days:

NETWORK	JAN.-FEB. 1959	JAN.-FEB. 1958
ABC TV	\$2.66	\$2.86
CBS TV	2.93	2.97
NBC TV	3.43	3.27
3-Network Average	\$3.01	\$3.05

It may be far too soon to speculate on how the new tv network shows stack up from the viewpoint of impact, but there's one commentary by agency showmen worth noting:

At the moment it looks as though a major cause for excitement will be found in the production quality of the oncoming adventure—or action—shows.

The particular source of this excitement, say the admen, will be the background music—now scored almost exclusively live, instead of borrowed from canned libraries. Some of this scoring, they add, can be compared to the quality of the soundtracks in today's top-rank boxoffice pictures.

Not that one had anything to do with the other, but ABC TV within the week (1) found its Rifleman posted as the top Nielsen show and (2) substantially raised the minimum requirement for nighttime.

Effective 60 days from 1 May an advertiser will have to spend a minimum volume of \$80,000 gross for an hour—it's now \$60,000—and \$48,000 for a nighttime half-hour, as compared to the present base of \$36,000.

Like the Pan-American Coffee Bureau, the Tea Council of the U.S.A. will be pin-pointing its iced beverage campaign this summer at the outdoor audience.

The Tea Council's schedule will be placed in 29 markets for 13 weeks via spot radio, whereas the Pan-American Bureau will have an eight-week run on NBC Radio.

The council says it has appropriated \$500,000 for summer radio. Pan American's initial budget is \$120,000.

The tv networks—excepting ABC TV—moved somewhat slowly in the past week in lining up sponsors for the fall.

NBC TV's big one of the week was P&G's renewal of Loretta Young but in a new period—Wednesday, 10:30-11 p.m.

ABC TV's contract pinups this week were Philip Marlow, Tuesday, 9:30-10 p.m., for Whitehall and Brown & Williamson via Bates; half of the Wednesday night Lawrence Welk Show for American Dairy (Campbell-Mithun); John Gunther's High Road for Ralston (Gardner); and half of the alternate week Bronco (Tuesday, 7:30-8) for Liggett & Myers (McCann-Erickson).

Including a couple of options (among them P&G and the Alaskans), ABC TV looks at least 75% sold out for the fall.

Marschalk & Pratt, a subsidiary of McCann-Erickson, in pursuing new business will emphasize a plus-feature in agency services.

The goal will be accounts in the \$500,000-\$1,000,000 brackets, and the big selling angle will be this: Product groups at M&P will have available gratis at the planning stage specialists in kindred fields from McCann's other subsidiaries — Market Planning Corp., Sales Communications, Inc., and Communications Counselors, Inc.

In other words, these experts in marketing, merchandising, promotion, research, sales meetings, and public relations will be handy for group heads when a client's over-all campaign is being laid out. (Extra services of MPC, SCI, and CCI will, of course, be another matter.)

An agency conjuring this week with the two-pronged question of 1) buying an established variety show, or 2) a minute each in three network action shows for about the same money, came up with this interesting statistical paradox:

The variety show would deliver but a third of the cumulative audience of the three action shows, but the sponsor identification of the variety show would be proportionately twice as much as the action trio.

The comparison in terms of weekly return worked as follows:

SPONSORSHIP	CUMULATIVE HOMES REACHED	SPONSOR I.D. HOMES
Variety show (1½ hr.)	8,624,000	5,750,000
3 participation minutes	25,500,000	6,758,000

P.S.: The agency recommended the variety show to the sponsor in question.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 58.



# 100% FRESH




If all stations were as fresh as this little rascal you could buy 'em blindfolded. But, they aren't! That's why smart buyers always ask for KPRC-TV. You see the station add its own personality, so you know it has to be fresh—100% fresh. Makes sense, doesn't it? You're always sure with KPRC-TV, the low charge Houston TV station with everything—quality, dependability, long life . . . extra sales at no extra cost.

SPOT AND PROGRAM AVAILABILITIES FOR ALL PRODUCTS . . . PRICES GOOD ALL OVER THE UNITED STATES

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



SUCCESSFUL ADVERTISING STARTS WITH KPRC-TV HOUSTON.



*Television's  
most acclaimed  
sales  
personality*



now to sell for you

**LOCALLY**

**MISS  
FRANCES**

and

**DING**

**DONG  
SCHOOL**

**FIRST RUN  
BRAND-NEW**



Wire or phone today...

**ARROW  
PRODUCTIONS**

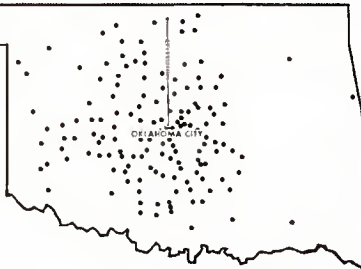
A DIVISION OF

**INDEPENDENT TELEVISION CORPORATION**

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100

**Squeegie's Mail proves the  
Community Coverage  
of  
KWTW  
OKLAHOMA CITY**

Squeegie, star of the BIG 9 Circus, received mail from more than 100 towns in the KWTW Community, over an 8 month period . . . representing requests to appear on his show, and resulted in more than 10,000 youngsters coming to the studios of KWTW. Proof of KWTW's Community Coverage!



See your  
**PETRYman**

**49th and  
Madison**

**Sweet smell of spring**

Your article in the February 14th issue "Spot Radio Needs New Prestige With Sponsors" struck home very hard here at WPEN. The recommendation you make to broadcasters urging them to establish themselves as the number one community medium includes many items which are standard fare here at WPEN.

We sincerely feel that quality is the answer to the future of radio. We know there are many among the top national advertisers who do consider the qualitative image, but being realistic we feel that the qualitative image is so much sound and fury and when the chips are down the great bulk of national spot is bought by the numbers.

We think many broadcasters who sincerely want to level up their operations would do so if they know that the likely drop in ratings would not be followed automatically by a drop in national billings.

We propose that we stop kidding ourselves and either play the numbers game and admit it or really back up our proud claims of being quality-conscious. If advertisers show concrete faith in qualitative radio then we are certain that broadcasters will once again show the courage, inventiveness, and showmanship they have so often displayed through radio's history.

Wm. R. Caskey

*Exec. v.p., WPEN & WPEV-FM  
Philadelphia*

**Kraft commentary**

Your "Commercial Commentary" in the 28 March issue is one of the finest expressions of our electronic philosophy that it has ever been my privilege to read. And it is much appreciated, particularly in light of the fact that it comes from an unbiased source.

I have circulated the article to the key executives of this company and  
(Please turn to page 28)

# THINGS ARE POPPING

Toes tapping. Fingers snapping. It's the bouncy new sound of WBZ, sparked by the greatest collection of deejays in all New England. Popular music for everybody . . . a fine mix of current pops, great standards of all time, and tomorrow's hits. And there's more. Fresh, lively news coverage. New, tight program lineup. It's got the town buzzing — the ratings jumping. It's the sound of Boston's Most Popular Station.

*Represented by PGW*



**WBZ** Westinghouse Broadcasting Company, Inc.



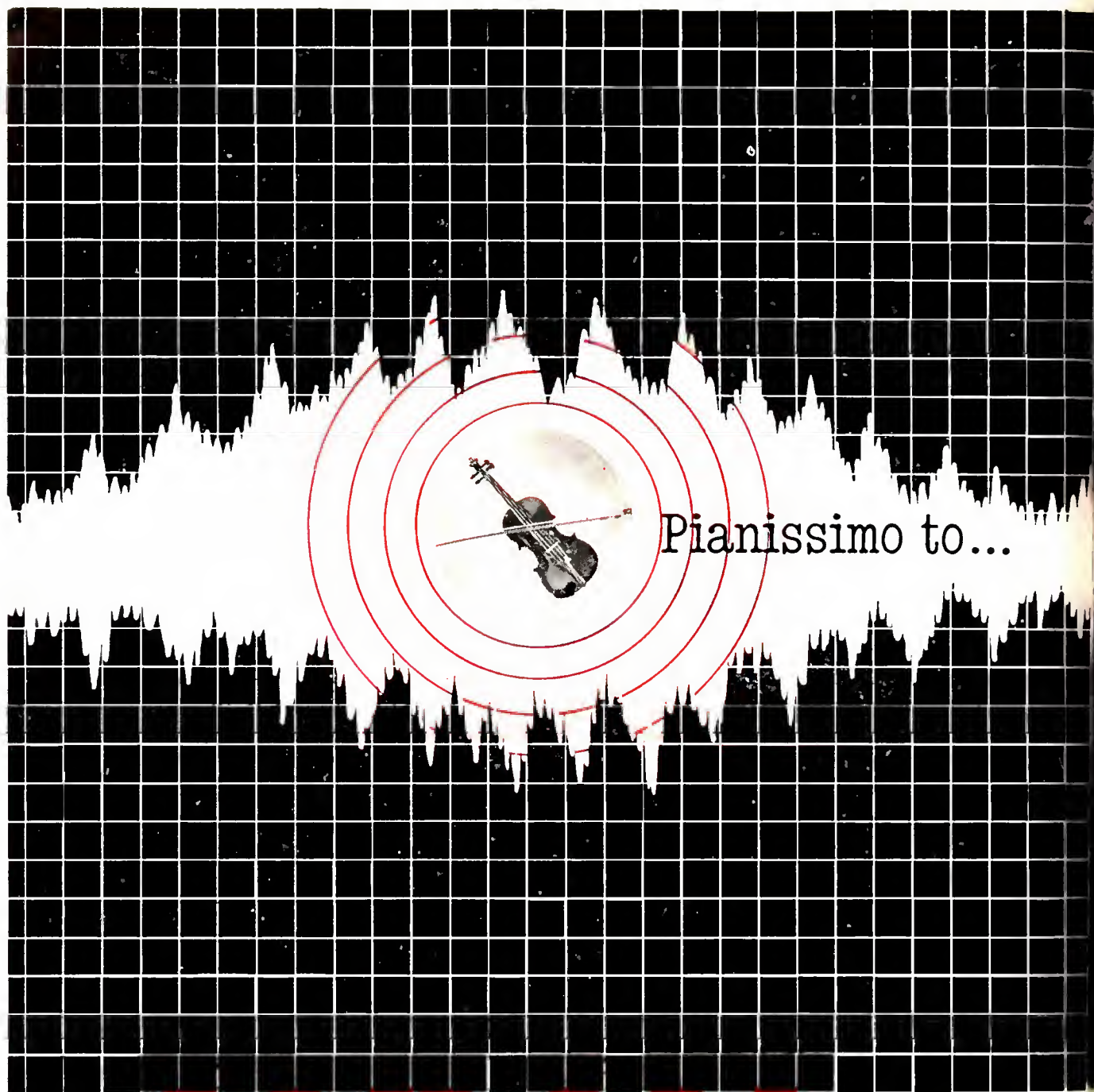


# WSB-TV viewers watch as a deaf child learns to speak

"The one hope of every parent of a deaf child is for the public to know and understand their handicap. WSB-TV gave us an answer to that hope Sunday." So wrote the mother of a little student at Atlanta's Junior League School for Speech Correction after seeing WSB-TV's presentation of "A Sound Life". In an entertaining way this dramatic documentary showed how deaf children are being taught that they have voices—and how to use them. The film was written and produced by the WSB-TV staff, and shot at the school. Responsible, imaginative programming in the public interest has earned heart-warming rewards for WSB-TV. And for this station's advertisers also.

Atlanta's **WSB/TV**

*Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.*



# WLW Acclaimed



Frank H. McIntosh

"A magnificent new WLW-AM transmission system, developed by Crosley Broadcasting engineers, has made WLW Radio unquestionably the World's Highest Fidelity Radio Station! The revolutionary new broadcasting development now puts WLW-AM transmission on a par with FM in high fidelity . . . providing a perfect illusion of live performance with a sound range from the softest pianissimo to the loudest crescendo."

This distinction was confirmed in a test made

by Frank H. McIntosh Laboratory, Binghamton, N. Y.—the world's leading independent radio and high-fidelity transmission expert. This highest fidelity transmission will increase the WLW Radio audience even more—an audience which for years has ranked among the top 10 of over 3,200 Radio Stations America.

The result of 3 years of work and 1/4 of a million dollars, it's another in Crosley's long line of distinguished contributions to the broadcast



Fortissimo



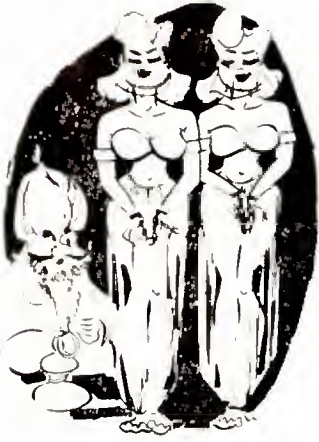
world's **highest fidelity** radio station  
with audience among top 10 in America!

industry, and provides finest commercial clarity  
for advertisers' commercials!  
And it's another crescendo for "subscribers."  
Call your *WLW* representative . . . you'll be  
glad you did!



world's **highest fidelity** station

Network Affiliations: NBC, ABC.  
Sales Offices: New York, Cincinnati, Chicago, Cleveland  
Sales Representatives: Tracy Moore & Associates—Los  
Angeles, San Francisco; Bomar Lowrance & Associates,  
—Atlanta, Dallas  
Crosley Broadcasting Corporation



## RESULTS ARE **2 to 1** IN KPQ'S **CAPTIVE MARKET**

KPQ'S 12 COUNTY  
CAPTIVE MARKET  
IS SURROUNDED  
BY MOUNTAINS . . .  
A separate and distinct  
market from Seattle  
or Spokane,  
KPQ GETS RESULTS . . .

**2 TO 1**  
KPQ is prepared to back  
that claim with  
**MONEY ON THE LINE!**  
(In Five Years, No Takers)



5000 W  
560 KC

# KPQ

WENATCHEE, WASHINGTON

Portland & Seattle Reps.  
Art Moore & Associates

National Reps.  
Weed & Co.

### 49th & MADISON

(Cont'd from page 24)

at the suggestion of our Marketing Director, we are having it reproduced in its entirety for distribution to our sales and marketing force, numbering in excess of 2,000.

You are indeed correct in why we selected Perry Como for our forthcoming seasons. This acquisition was not easy to come by—but when all the smoke has cleared here, we think we will have attained the high quality entertainment which has been characteristic of Kraft's broadcasting since 1933.

Again, thanks for saying what I believe we could not have said better.

Robert A. Davis  
gen. advtg. mgr.  
Kraft Foods.  
Chicago

Keep giving 'em hell

"Build Thee More Stately Mansions" (Commercial Commentary, 17 January, 1959, p. 10) is one of the most inspiring pieces I've ever read in defence of good taste in advertising—good taste being no more and no less than simply good judgment.

By spotlighting the pits that the petroleum and drug industries have dug for themselves—and the resulting criticism that all advertising reaps—you are performing a service of great consequence for this business we're in. I hope you'll keep "giving 'em hell!"

Al Fiegel  
v.p., Ackerman Assoc., Inc.  
Oklahoma City, Okla.

That hound again!

Film-Scope of 28 March refers to *Huckleberry Hound* as "the only cartoon series to have been fully created and produced expressly for tv."

Mighty Manfred, the Wonder Dog, grows that his pal "Tom Terrific" was on tv daily on the *Captain Kangaroo* show when Huck was just a pup.

Gene Deitch, creator, designer, director and producer of 182 episodes of "Tom Terrific" at Terrytoons, is now producing commercial and entertainment cartoons under his own banner at Gene Deitch Assoc.

George Dryfoos  
Gene Deitch Assoc.  
New York

• In speaking of a "series," SPONSOR intended to refer only to half-hour programs presented under their own name. There, of course, have been many cartoons made for tv and often presented as features on, or segments within, other programs.

# Sell Flint

home of great '59's...  
set for a record '59

Two great cars for '59, BUICK and CHEVROLET, mean great things right now for this World's largest General Motors plant city. They're made in Flint . . . and backed-up by AC Spark Plug, Fisher Body, and Ternstedt . . . all going full speed. Sell this big, rich market . . . and all of Northeast Michigan, too . . . on W F D F.

N B C affiliate . . . 910 on the dial  
Represented nationally by

the **KATZ AGENCY**

# WFDF

DIAL 910

# 5KW

For Flint And  
Northeast Michigan





IN ROANOKE

GORDON

LOVES

WROV

## GORDON FOODS

Div. of Sunshine Biscuits, Inc.  
P. O. Box 1541 - Roanoke, Virginia

February 17, 1959

Mr. Burt Levine  
WROV Radio  
15th & Cleveland Avenue  
Roanoke, Virginia

Dear Burt:

We all like to share good news...and today's good news for us here at Gordon Foods, which you know is a division of Sunshine Biscuits, Inc., is the knowledge that our Roanoke Branch has just been awarded the first President's Cup in the Company's history. We are especially proud of this achievement since Gordon's is one of the country's largest manufacturers of potato chips and snack foods and we had to compete for this honor with the other branches in Atlanta, Louisville, Nashville, Birmingham, Cincinnati, Memphis, and Norfolk.

We sincerely believe that our radio advertising on WROV and the personal interest your salesman and your air personalities...(I should say "our" personalities)...have given us, are major contributions towards our winning this award.

It isn't often that we can find a personality so strong in sales ability and showmanship as your "Jackson" has been for us. Your staff has been particularly helpful in merchandising Gordon's into your many popular remote broadcasts and in helping us gain valuable shelf space in key stores. All this adds up to increased sales, and we are happy to give your station credit for it!

It's better than 18 months since you sold us on your Sock Hop with Jackson, and we are pleased, indeed, to renew our participation in this weekly live program for another 52 weeks. We hope we can continue to count on your aid and personal interest to help us win the President's Cup the next two years, after which it becomes ours for good. We'll all celebrate, then!

Cordially,

GORDON FOODS

Ashton C. Edd  
Branch Manager

ACR:lh

POTATO CHIPS • SALTED PEANUTS • PEANUT BUTTER SANDWICHES • ASSORTED NUT HEATS • CAKES • COOKIES • POPCORN • CHEESE SNAPS  
CANNIES • BAKE-N-KRISP • CANNED POTATO STICKS • VENDING MERCHANDISE

Use these WROV personalities and  
ROANOKE will love you!

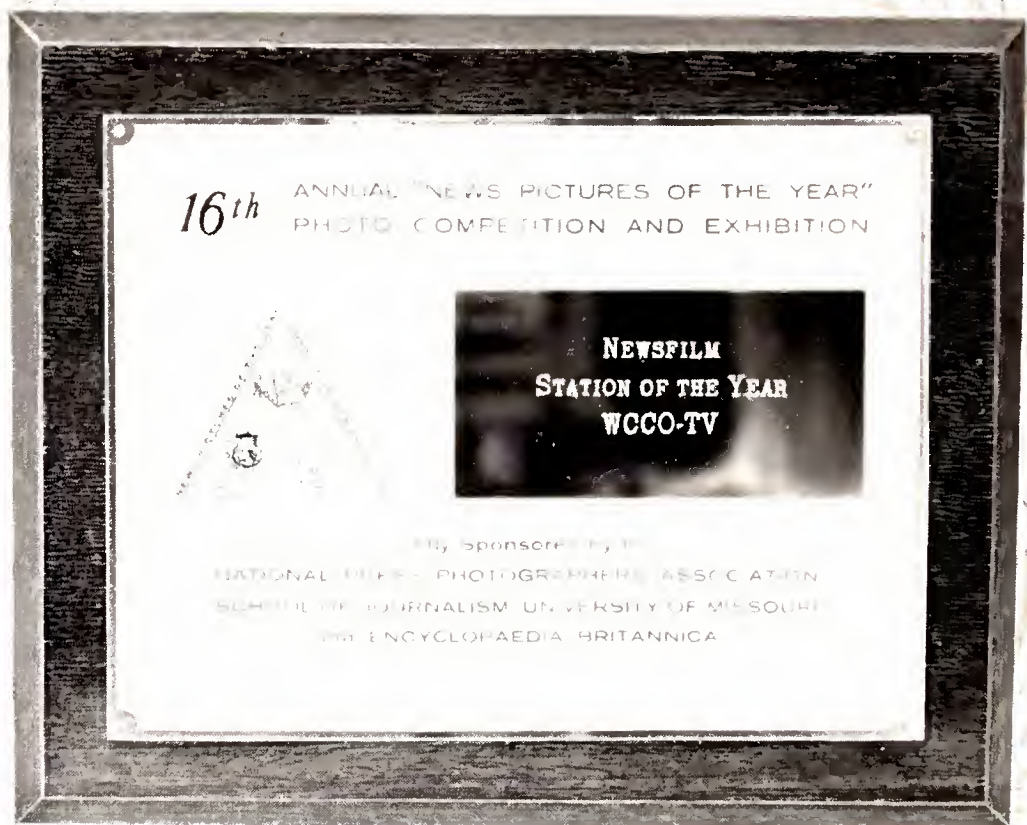
KEN TANNER • BARBARA FELTON  
JERRY JOYNES • JIVIN' JACKSON

# WROV

ROANOKE, VIRGINIA

Burt Levine, President

Represented by Jack Masla & Co., Inc.



## Now Everyone Knows!

**F**or nearly 10 years the folks in WCCO Television's 68-county coverage area have known first-hand the outstanding newscasts presented 57 times each week by the Northwest's most popular television station.

Now, *everybody* knows of WCCO Television's top news coverage. For WCCO Television has been named "Newsfilm Station of the Year" in the world's largest competition for photo-journalism—sponsored jointly by the National Press Photographers' Association, Encyclopedia Britannica, and the University of Missouri.

This beautiful plaque will be placed proudly next to the award WCCO Television received in 1955 as the "Outstanding Television News Operation of the United States and Canada" from the National Association

of Radio and Television News Directors.

There's another award we treasure, too. It's the one WCCO Television wins from the 734,800 Minnesota-Wisconsin viewing families every month. ARB, for example, has reported WCCO Television with the lion's share of sets-in-use, sign-on to sign-off every day, for 41 of the past 45 months.

It is for honors such as these that WCCO Television is known throughout the Northwest as the champion station for viewing, and the champion station for selling. And now, *everybody* knows.

*Newsfilm Station of the Year*

### WCCO Television

CHANNEL

MINNEAPOLIS • ST. PAUL

*Represented by Peters, Griffin, Woodward, Inc.*





# HOW FSR BUILDS "TOTAL DYNAMICS" INTO ITS AIR MEDIA BUYS



FSR SENIOR MANAGEMENT includes (l to r) John C. Maddox, senior v.p., corporate services (research, merchandising and p.r.); Arthur E. Bram, senior v.p., tv/radio; John C. Williams, senior v.p., development; Robert E. Allen, president; and Charles M. Skade, senior v.p., administrative. The agency ranks 21st in size, has nearly 500 employees, about 185 of whom own the stock. Average age of exec staff is 43.

- ▶ A "blue chip" agency with many non-impulse products could find tv a problem
- ▶ Instead, Fuller & Smith & Ross invented a formula, bills \$10 million in air

When advertising agencies sit down to play what NBC TV's Ollie Treyz calls "the tv game," it would be hard to find a player with a more sure-fire system than Fuller & Smith & Ross, Inc. FSR may go to the table with smaller stakes than some (about 2% of its \$44 million annual billings goes to tv and radio), but it comes away a consistent winner. The key to the FSR "system" lies in a dynamic

approach coupled with a belief that both tv and radio have a lot more to offer than circulation.

Here are the elements of an FSR tv campaign, in order of their importance:

1. The commercial. It must motivate.
2. Program's influence on the viewing of the commercial.
3. Merchandiseability of the total plan—com-

mercial and program combined. Does it excite the *local dealer*?

4. Keeping program and talent costs under control.

5. Program popularity. Given proper facilities support, is the show getting the required audiences?

6. Cost-per-1,000.

7. Research—on everything.

That cost-per-1,000 falls into sixth position while merchandisability is high on the list is indicative of the imagination that has marked FSR's air media strategy. Founded in 1907 by Harry Dwight Smith, known for 27 years as Fuller & Smith (there hasn't been a Smith, Fuller or Ross around for two decades), the agency could, by the advent of tv, have found some excuse to lapse into static senility. Its long-established image was "heavy," both by the nature of its accounts (no soaps, foods, tobaccos) and its media use; for 16 years, it has ranked first, second or third in business publication advertising. Adding to the ponderous atmosphere was the tremendous solidity of the firm; FSR is one of only 17 agencies in the U.S. rated AAA1 by Dun & Bradstreet. Its total assets are in excess of \$1 million. FSR has been, as are many

of its accounts (Alcoa, Hercules Powder, Libbey-Owens-Ford, Westinghouse, C.I.T., Sherwin-Williams, etc.) a "blue chip"—an enviable position, to be sure, but one that suggests something closer to institutional banking than to show business. It is doubtful that many in the advertising industry along about 1950 would have bet that FSR or its non-impulse product clients would one day become a force in tv and radio.

"Tv was forced upon us," says Arthur E. Duram, senior vice president in charge of radio and tv. "We had to give your clients the benefit of this new medium, but we also knew we had to tailor our use of the medium to meet our clients' rather special needs." Since many of the clients never come into direct contact with their ultimate consumers, but rather supplies their products to manufacturers of finished goods, the needs were indeed special.

FSR set out to lick the problem. They licked it by a blending of showmanship with merchandising. They licked it by the acquisition of young, creative personnel (average age of executive staff is 43) reflected in the coming of Robert Allen as president

in 1955. They licked it with a dynamic approach that makes every air media campaign a complete marketing package.

In the last six years, FSR has originated major net tv campaigns for the following nationals: Alcoa, Libbey-Owens-Ford, Sherwin-Williams Paint, Westinghouse, Owens Corning Fiberglas, Commercial Solvents Corp., Edison Electric Institute, American Greeting Cards, Bolex Cameras, Wear Ever utensils, Sterling Silversmith Guild, Waring Blenders. For the following accounts, it has handled no radio or regional spot radio/tv campaigns: Universal C.I.T., Pan-American Coffee Bureau, Sterling Silversmiths, Gulistan Carpets, Ruberoid, Hercules Powder, Detroit Steel Products (Fenestra).

"It's all very well to create consumer desire," says Duram, "but you must also get the local dealer on your team." How FSR accomplishes this is demonstrated by the chart showing what was done on an Alcoa campaign for motor boats.

It has paid off handsomely for the agency. In 1950, its billings were \$25.1 million; last year they were (Please turn to page 16)

## TYPICAL FSR PACKAGE OF "DYNAMICS" FOR ALCOA

<b>October 15th</b>	.....	Direct mail to dealers and customers (by Alcoa and NBC)
<b>November 19th</b>	.....	Closed circuit sales meeting (by Alcoa and NBC)
<b>October</b>	}	Trade advertisements appear. More direct mail. Calls on dealers by NBC personnel
<b>November</b>		
<b>December</b>		
<b>January 12-16</b>	.....	Promotional spots on NBC Radio network—3 or 4 a day
<b>January 16</b>	.....	50-minute spectacular from New York Boat Show
<b>January 17</b>	.....	11 five-minute vignettes (commercials and dealer tie-ins)
<b>January 18</b>	.....	10 five-minute vignettes (commercials and dealer tie-ins)
<b>February 2-6</b>	.....	Promotional spots (Chicago Boat Show) on NBC Radio net
<b>February 7</b>	.....	14 five-minute vignettes (commercials and dealer tie-ins)
<b>February 8</b>	.....	14 five-minute vignettes (commercials and dealer tie-ins)
<b>In Spring</b>	.....	Tv commercial on Alcoa Theatre



## NEXT FALL'S NETWORK TV SHOWS: NEW AND OLD

SHOW TYPE	'59-'60 Total	NO. OF NEW SHOWS NEXT FALL			NO. OF CURRENT SHOWS NEXT FALL		
		ABC	CBS	NBC	ABC	CBS	NBC
WESTERN	23	1	1	4	7	6	4
SIT. COMEDY	20	2	4	3	5	1	2
MYSTERY	11	4	2	2	1	4	1
DRAMA	13	1	2	1	1	6	2
MUSIC-VAR.	12	1		1	4	1	5
ADVENTURE	11	4	3	2	1	1	
PANEL	10				1	5	4
SPORTS	5	2		1	1		1
COMEDY	2					2	
DOCUMENTARY	3	1	1	1	1	1	1
NOT SET	2			2			

## Tv nets launch big show shakeup

- A third of next season's shows will be new, with the networks scrambling for nighttime audience domination
- There's a big gain in 60-minute lengths, mystery-adventure themes, plus new stress on show quality

The biggest program shakeup in network tv history is taking place this spring in preparation for a full season which will see the three networks duking it out in a single arena: the nighttime hour.

Now that ABC has lined up stars and audience for a more even match with its opponents, CBS and NBC, all three networks are rustling around in an effort to nail down programs and nighttime blocks.

They're developing new formats and innovations on old ones; eliminating non-productive shows and exchanging 30-minute successes to an

hour; cross-cutting and switching this season's favorite shows to other times and nights to bolster anticipated audiences.

All in all, network programmers are whipping up enthusiasm and stockpiling ammunition for what observers expect to be a knock-down-drag-out fight for nighttime dominance.

More than a third of all the shows on the air this fall will be new ones. Many will be new in concept. Some will take an old concept and freshen it up with new angles and approaches. But the newest element—

now that the battle involves three more evenly matched opponents—is an intense concentration on quality—quality in plot, writing, casting and production. The new shows are adding what network people call subtlety or sophistication or depth.

SPONSOR surveyed the networks this past fortnight to determine the exact day-by-day rundown on shows for next fall. Surprisingly, most of the nights and hours are solidly locked up though there will of course be many revisions before the fall starting dates. Here are some of the highlight findings (full details appear in charts on next two pages).

- Of 115 programs now on the books (some tentative, some firm), 43 will be aired for the first time. The total show breakdown: ABC, 37; CBS, 42; NBC, 34.

- There's a marked trend back to the hour-long program, with some current half-hour versions being ex-

# HERE'S WHAT THE NETWORKS WILL OFFER NEXT FALL.

## SUNDAY

## MONDAY

## TUESDAY

<b>7:00</b>	You Asked For It	Lassie	Trace Hunter							
<b>7:30</b>	Maverick	Wonderful World of Little Julius	↓	Cheyenne	Name That Tune	Bat Masterson or Mystery Adventure	Open	Destination Space	River Boat	Confere of Wi
<b>8:00</b>	↓	Ed Sullivan	Edge of the Jungle	↓	The Texan	↓	Sugarfoot	↓	↓	Ga Stor
<b>8:30</b>	Law Man	↓	↓	Bourbon Street Beat	Father Knows Best	Wells Fargo	Wyatt Earp	Many Loves of Dobie Gillis	Wichita Town	Oz & Han
<b>9:00</b>	Colt .45	G. E. Theatre	Dinah Shore	↓	Danny Thomas	Peter Gunn	The Rifleman	Peck's Bad Girl	Arthur Murray Party	Dian He
<b>9:30</b>	The Alaskans	Alfred Hitchcock Presents	↓	Adventure in Paradise	Ann Sothorn	Alcoa a Theatre & Goodyear Anthology (alt. weeks)	Action-Adventure	Red Skelton	Ford Hour	↓
<b>10:00</b>	↓	Jack Benny & George Gobel (alt. weeks)	Loretta Young	↓	Hennessey	Steve Allen	Alcoa Presents	Garry Moore	↓	Fig
<b>10:30</b>	Meet McGraw	What's My Line?	N		June Allyson	↓		↓	N	

N—No network programming.  
Source: SPONSOR survey of networks.

panded to 60 minutes and others scrapped entirely for a new and longer replacement. There'll be 30 shows next season one hour or longer and of these 15 are new—seven on ABC, two on CBS and six on NBC (there are seven at CBS now on the air, four each at the other nets).

- Biggest gains by program type indicate continuing popularity for situation comedies, with nine new programs of this format; Westerns,

six, mystery-detective, eight, and adventure, nine. All told, there'll be 23 Westerns on the schedules, 20 situation comedies and 11 adventure series.

- Westerns are being balanced with "easterns," or with what might be termed more sophisticated story lines concerned with the psyche in contrast with the saddle.

- There seems to be a better program spread among the networks

both horizontally and vertically. On notable pattern: to program entirely different program types opposite each other in an effort to reach broad audiences with different tastes (Sunday, 8:30 p.m.—ABC, *Law Man*; CBS, *Ed Sullivan*; NBC, *Edge of the Jungle*).

- Chink-filling early in the season leaves few open time periods. A press time, ABC has two half-hour unfilled; CBS, one one-hour period



# THE 43 NEW SHOWS ARE SHOWN IN WHITE BLOCKS.

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

								Jubilee U.S.A.		
Sup	Wagon Train	Situation Comedy	To Tell The Truth	Laramie	Walt Disney Presents	Rawhide	Panel Show or Space Show	Dick Clark	Perry Mason	Bonanza
↓	↓			↓	↓	↓			↓	↓
"	"	Donna Reed	December Bride	"	"	"	People Are Funny	High Road	"	"
re down	The Price Is Right	The Real McCoys	Derringer	Love and Marriage	Tombstone Territory	Dennis The Menace	Fibber McGee & Molly	Leave It To Beaver	Wanted: Dead Or Alive	Johnny Staccato
he onaire	Perry Como	Pat Boone	Zane Grey Theatre	Bachelor Father	77 Sunset Strip	Desilu Playhouse	Open	Lawrence Welk	Blue Men	Barbara Stanwyck
Got ecret	↓	World of Talent	Playhouse 90 & Biography (alt. weeks)	Ernie Ford	↓	↓	Black Cat	↓	Have Gun; Will Travel	Jeopardy
Steel & Cicle Tatre (1 weeks)	This Is Your Life	The Fat Man	↓	You Bet Your Life	Robert Taylor's Detectives	Twilight Zone	Cavalcade of Sports and Jackpot Bowling	Major Sports Events	Gunsmoke	↓
↓		↓	↓			Person to Person	↓	↓		
"		"	"	Open			"	"	Markham	Lawless Years

NBC, a lone hour slot and three half-hour segments.

ABC TV's vice president for programming and talent, Thomas Moore, comments happily on his network's state of "being locked up."

"We're in fine shape. Now we know exactly where we're going," he figures he's "going" toward bigger and better audiences and the kind of ratings which will put the network in solid No. 2 spot. He's particularly

enthusiastic about the new popularity of the hour-long format because "this gives us more time to develop character and plots and makes for a better increment of entertainment."

His NBC TV counterpart agrees. Allan D. Courtney, vice president in charge of nighttime programs, sees the longer time span as an opportunity for tv programmers to compete with the best motion pictures as well as with other nets' tv offerings.

"We're working for a totality of programming," says Mr. Courtney, "and we're developing longer shows as well as better ones to reach all areas of public interest. With more time, we can have a better quality production and more sophisticated or complicated plots which get down to what people are really thinking and feeling about."

From this thinking emerges plot  
(Please turn to page 54)

# SCREEN GEMS' SECRET WEAPON:

➤ 10-year rise of tv film company can be traced to Ralph Cohn's unique organization



**BRAINS TRUST** in plans talks with president Ralph Cohn includes v.p.'s John Mitchell (left), Jerome Hyams (rear) and Burton Hanft (right)

**T**en years ago this week a 50-page report on a new industry was presented by a son to his father. The philosophy behind the report, the new industry, and the family tie subsequently have produced a giant operation in virtually every facet of that industry.

The family was one of old-line names in the entertainment business: brothers Jack and Harry Cohn, co-founders of Columbia Pictures, and report-writer Ralph M. Cohn (Jack's son), then in his early thirties. The new industry was tv, which at that time had not even accomplished its

first coast-to-coast network, and which was nothing more than an annoying question mark to many in the motion picture business. The philosophy that Ralph Cohn advocated was to put Columbia Pictures into television on the ground floor. Thus Screen Gems was created in April 1949 with the young enthusiast as general manager.

But Cohn didn't play it wildly. While he wanted to get into production and distribution for tv as soon as possible, he didn't see the sense of risking any major move until the market was ready to support it. Con-

sequently, Screen Gems entered the commercials production field, and from 1949 to 1951 made 200 commercials—but nothing else. The new television company was gaining experience in video's special requirements which would be useful when the right time arrived. The blueprint was already etched to give Columbia Pictures a tv wedge into as many areas as possible in film making and selling.

The lack of just such a plan was to force other motion picture companies to get into tv later out of sheer necessity rather than choice. The Columbia



# ORGANIZATION

patterns, say most industry observers



**SALES PROMOTION** session of syndicated *Stokeout* (above) brings together Pierre Marquis, Irv Klein and eastern salesman Ben Colman. Below, a new film episode gets final cuts



Pictures-Screen Gem's continuity was to be virtually the only exception to one of the most drastic business blunders of the century: the mass failure of Hollywood to grasp at the right time the implications of tv in film entertainment.

Slowly and steadily the Screen Gems blueprint became reality. By 1952, network production began with dramatic film programs such as *Ford Theater*. Screen Gems has remained a leading supplier, producing and selling its own network film fare ever since. In 1954, Screen Gems jumped into *international tv film*



**SIMULTANEOUS** sales operations in two areas have Robert Seidelman (above, left) working out syndication tactics with Jerome Hyams and Norman Gluck while John Mitchell (below, center) maps fall network strategy with account men Carroll Bagley and George Hankoff



**NEW PROGRAMS** for fall include *The Secret Life of James Thurber*, previewed (below) by humorist Thurber, center, and his wife, right





sales, capitalizing on the additional revenue potential of its film product abroad. Today, it is one of the two top factors in overseas film sales. Two years later, 1956, Screen Gems acquired Hygo-Unity, a distributor of feature films, and made the back-log of Columbia, Universal, and other studios available to stations. The Screen Gems catalog of feature films currently consists of more than 900 pictures, probably the largest of any of the distributors.

Last year, Screen Gems went into a fourth major area of tv film activity by producing programs for syndication. A separate staff to create and produce shows for this purpose was set up; it is expected to be fully operational by the 1959-60 season. This February, phase No. 5 of the blueprint unfolded with the acquisition of Elliot, Unger & Elliott, the high-fashion East Coast commercials producer.

Right now Screen Gems is readying itself for the growth of video tape as Project No. 6. One of the motives behind the merger with Elliot, Unger & Elliott was to invest in a going company with an established reputation for "live" style photography and with existing tape facilities. In short, it's another case of get-

ting in on the ground floor. Concurrently a seventh phase of Screen Gems operations has begun—acquisition of stations themselves.

In all, at the end of its first decade (the 10th birthday celebration is going on this week) Screen Gems had assembled an organization totally unlike anything else in television. It has a horizontal line that covers every possible aspect of recorded—entertainment. (The station ownership plans appears to be a diversification and profit-making move rather than an attempt to build an all-vertical empire.) In 10 years, Screen Gems has accomplished this: an active organization in five important areas of tv film—plus leadership in at least four of those five areas.

In terms of its successes, what is the lesson of Screen Gems for any business operation in tv?

Ralph Cohn's viewpoint is simply this: In order to assume continuing profits, you have to apply knowledge of past successes to an increasingly changing and unpredictable future. "Screen Gems is like a centipede," he says. "We know that sooner or later some of its legs might be shot off. Therefore, we must be sure there always will be some healthy legs to stand on."

Meantime to some competitors the guiding principle of Columbia Pictures-Screen Gems organization often is hastily passed off as nothing more than the power of the Cohn dynasty. But that's hardly the whole story. While the Cohn family did transmit its know-how in production and sale from motion pictures to tv film, one philosophy of diversification and preparedness can really account for the spectacular growth. How did Screen Gems turn this trick when the others couldn't?

Getting competent outside executives is one major answer. Thus in 1956, Jerome Hyams and Robert Seidelman of Hygo-Unity came into the Screen Gems organization when that company was absorbed. In 1957, William Fineshriber left an NBC v.p. post to direct Screen Gems' international operations. Last year Harry Ackerman, formerly CBS v.p. of West Coast production, became Screen Gems' v.p. in charge of production. In 1959, Stephen Elliot, president of Elliot, Unger & Elliott, led that company as a quasi-autonomous unit into the Screen Gems fold. At the same time such Universal Picture executives as Norman Gluck and Alfred Mendelsohn were brought in. The secret of Columbia Pictures-Screen Gems strength over the years is this: a backbone of the Cohn family at the top, with independently strong and experienced executives in key posts.

The Screen Gems formula for tv film success has avoided all the pitfalls that one or another competitor has had to face. Among them: insufficient financing; premature investment; and the dangers of calcification at the top or the lack of a guiding principle in everyday operations. Instead, Screen Gems knows it can make what it has sold. Second, when necessary a network sale can be made for little more than costs—or even below costs, in certain cases—because there are the additional revenue potentials of international sales and syndication reruns. Third, Screen Gems has not committed itself to making or selling programs through a single network. Fourth, Screen Gems aims at providing a "one-stop service" for advertisers, which—by eliminating middlemen—promises more quality for a fixed price, or cost-efficiency.

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**MAJOR CONFERENCE** of 16 Screen Gems executives hear fall plans outlined by Ralph Cohn. At left, John Mitchell, Bill Fineshriber, Norman Gluck, Peter Keane, and Milton Klein. Rear, Gene Plotnik, Steve Kranz, Burton Hanft and Benedict Berenberg. Right, Berton Schneider, Jerome Hyams, Edward Justin, Henry White, Daniel Glass, Pierre Marquis, Bob Seidelman





**HUMAN APPROACH** to selling banking services is here illustrated by Wm. A. Kielmann, president of Central Bank & Trust Co., L. I., N. Y.

## WHAT RADIO DID FOR A BANK

♦ Long Island chain finds steady use of radio can merchandise loans and deposits, get traffic for new outlets

**B**anks in droves have been flocking to the air media recently, producing a type of local and spot revenue undreamed of a few years ago. One such satisfied user appears in the picture above—complete with shirt-sleeves, radio microphone and script.

What makes William A. Kielmann, the 60-year-old president of the Central Bank & Trust Co. of Long Island, N. Y., a fine example of today's trends is the evolution of his institution and his own thinking vis-a-vis radio. Specifically:

- Central Bank & Trust has been adding branches rapidly (today's business costs and opportunities make volume as important to a bank as to a department store).
- Volume quite naturally hinges

on getting more deposits and making more loans.

- To get both, a bank has to go out and sell itself like any business.
- Radio has proved an effective medium—in terms of cost, actual results, and creating a favorable impression of the institution.

Last year Central Bank & Trust spent \$9,555 (or about a quarter of its budget) with WHLI, Hempstead, L. I., its fourth successive budget boost for that radio station. In fact, Kielmann's association with WHLI dates back a dozen years—long before Central Bank & Trust was even in existence.

In 1947 Kielmann was head of People's National in Lynbrook, L. I., looking for a way to take advantage

of the commercial and population growth of Nassau and Suffolk counties. A musical program at 12:45 p.m. was picked to plug the institution.

"Clearly, people and their emotional reactions toward banking would be part of the growth of commercial banking in the area," Kielmann says. "A bank can't afford to merely *be there* as a convenience."

Kielmann knew it would be an uphill battle to convince industrial, business, even village and school officials, that his bank deserved their confidence and trust. "We had to dramatize our services," he says. "We had to create an atmosphere for ourselves."

So he inaugurated *The People's Hour of Music* on WHLI and tested the copy appeals (convenience, interest rates, package loans) that would appeal to people moving into the growing area.

In 1951, Kielmann and a group of associates obtained a national bank charter and opened the National Bank of Great Neck (now Central Bank & Trust Co.) *The People's Hour of Music*—title intact—went with him. Without missing a single broadcast, the commercials switched from their former “established institution” feel to the “up and coming” appeals befitting a bank just starting out.

Here are the copy appeals he has tested, the departures from the straight program schedule he has used and the methods he has devised to gauge effectiveness of broadcast:

- **Loans.** 20% of the copy balance goes to this point (outweighed only by a 3% emphasis on new depositors). Kielmann emphasizes package loans primarily. The human approach is illustrated in the copy: “It’s Spring Fever all right. A rash of tax bills, the urge to get to work on repairs to the lawn, the house, the office. The best remedy for this kind of spring fever is a single loan from Central Bank & Trust . . .”

- **Deposits.** A 30% copy emphasis on deposits covers all types—savings, regular and special checking. Again, a bit of psychology in the copy: “Give yourself the convenience and prestige of a special checking account . . .” Interest rates on savings accounts, an important aspect of banking today, is dramatized, too. (Kielmann offers 3% compounded

quarterly, a major copy point for deposits.)

- **Facilities.** 20% emphasis here, covering an “auto teller” at the main bank with a turn table device which turns the car around and sends it out in the same direction it came in; a 3 to 5 p.m. window for deposits only; other convenience factors.

- **Services.** 10% emphasis here, covering safe deposit boxes, Christmas clubs (pitched heavily at first of year).

- **Institutional.** 20% of the copy is in this category, generally building up the banking business. Included here is a schedule of three special half-hour broadcasts each year—at New Year’s, Fourth of July, and Thanksgiving. It consists of a summation of the year’s events with historical anecdotes. There is no commercial in the usual sense, but Kielmann delivers a 90-second institutional pitch.

- **New branches.** Four new branches have been opened in the past three years, two of them last year. A month-long spot announcement schedule precedes the Saturday opening, capped by a remote from the bank at 12 o’clock of the big day. The pre-opening spot schedule consists of two to three 60-second announcements per day, pointing up greater convenience and telling an expansion story.

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DR. LEON ARONS, v.p. of research for TvB who asked to answer the *Post*’s claims

## Research v.p. points out weaknesses and fallacies in *Saturday Evening Post* ad in last week’s SPONSOR

by Leon Arons, Ph.D.

**S**EP has come up with a “new” concept of audience measurement which it applies blithely (in a recent insert in SPONSOR) to intermedia comparisons—to the accompaniment of drawings of apples and oranges, and the sage comment, “applesauce.” The new concept of measurement is called *ad page exposure*. Ad page exposure, says the insert, “goes smack to the core of your advertising effectiveness!” Moreover, as a measure, it is equivalent to cost-per-1,000 per minute-commercial on the average nighttime television program, they say.

Let’s first take a look at the cost-per-1,000 *what*. Ad page exposure is a further step in the direction apparently set up earlier for *Reader’s Digest*, in which the measure “issue reading days” was developed to indicate the frequency with which people are exposed to an issue (days). The technique was an ingenious one and did provide an indication of the “shelf life” of different publications. For example, it became evident from these results that the Sunday supplement was different from the regular magazines in that the average for a supplement was about one reading day, but was somewhat higher for weeklies, and still higher for monthly magazines. Obviously, if it is frequency of referring to the same issue of a publication, one can multiply by the number of readers.

The next step was SEP’s ad “ex-

## HOW CENTRAL’S VOLUME AND RADIO APPROPRIATION GREW

YEAR	DEPOSITS & RESOURCES	ADVERTISING BUDGET	RADIO BUDGET	BRANCHES
Jan.	\$ 1,000,000			
1954 Dec.	\$11,131,000	\$21,235	\$5,218	Great Neck (main)
1955 Dec.	\$13,015,000	\$24,750	\$5,313	
1956 Dec.	\$16,151,000	\$26,335	\$5,553	New Hyde Park
1957 Dec.	\$23,321,000	\$36,086	\$7,925	East Hills (Roslyn)
1958 Dec.	\$51,657,000	\$41,368	\$9,555	Lynbrook & Port Washington



# TVB HITS POST AD IN SPONSOR

posure" days. The stated premise for this concept was an interesting one. A new kind of "exposure" comes into being, a special kind of exposure which is tidily defined. It isn't actual exposure—the setting up of communications contact with the reader, it is how many people *could* be exposed, measured by page turning. The justification advanced is that perception of advertising is the advertiser's responsibility (not the medium's) "because it depends on qualities of the ad which the medium does not control." This, of course, is something less than accurate. All pages obviously do not share equally in reader traffic. Moreover, a medium is considerably more than its physical definition. A recent TVB study on the dynamics of mass media shows that individual media have characteristic patterns in the values which people take from them and in the way in which people experience the media. Moreover, people tend to take the same personal values from advertising as from the medium which carries the advertising. The media are anything *but* neutral carriers. Each medium comes to the consumer with a character of its own which helps to determine the manner in which the consumer relates himself to the advertising, etc. It does not seem sensible that SEP would use the premise for its measure that the medium contributes nothing but physical space (or time).

But let's get back to ad exposure days and page turning. This new kind of exposure, the report on the research states, is independent of the characteristics of the ad or the ads on the page. It pursues the logic of its position by showing tabulations which demonstrate there are no differences in SEP's "exposure" between a color page, a black-and-white page, a spread, a single page or a part-page. One might observe parenthetically that this could be a problem to the space salesman. As a matter of interest, SEP's insert might just as well have used a five-line ad for cost of advertising for computing the cost-per-1,000 ad exposures, since the number of ad page exposures is

## 8-PAGE INSERT, FOR THE SEP MADE BIG 'EXPOSURE' CLAIMS



To tell its story on "advertising exposures" to important national advertisers, the Saturday Evening Post took an 8-page, four-color insert in the 11 April issue of SPONSOR. Protests against the magazine's claim that "page turnings" could be compared to one-minute net tv commercials on a cost basis, came immediately from many tv men. Despite the Post's insistence, nearly all sound research men agree you can't compare such "apples and oranges."

the same, with the outcome of 1c per 1,000 instead of the 90c listed.

There are other interesting observations in the study report. For example, after the respondent has identified each page he remembers having opened ("... regardless of whether or not you remember seeing anything on the page. I want you to try as best as you can to identify every page that was fully opened, even if only for a split second. The only pages I don't want are those you only opened part-way just to look at the page number in the corner."), he is questioned about each page he has not designated as being seen: "As often happens some of the pages which you skipped might have been opened if only for a split second while you were leafing by them or looking for the next page you wanted. I know it's hard to be sure about which pages were opened, particularly when you turn pages rapidly, but how about these pages—do you think they even might have been opened for only a split second?" One can picture the interviewer's "might have" being answered with a "maybe." And by the rules of the game, if one page was designated as being opened, by inference the adjoining page also got cred-

it. It is interesting that in one of the preliminary tests in which observers recorded the page openings through the use of a one-way mirror, the report states that it was not possible to record every page opened due to the rapid turning of pages by some readers.

The extensive amount of page turning in magazine reading comes as no surprise in the light of our study of media dynamics. People tend to approach magazines in a casual manner and the reader's "attitude more often can be described as a casual, frequently browsing one of turning pages and looking at whatever captures his interest."

We are now somewhat closer to the answer of "cost-per-1,000 what." Apparently it is cost-per-1,000 page turnings. By this time we have neatly lost both the consumer and the advertiser. We have a new kind of "exposure" which relates only distantly with establishing communications contact with people. The advertiser's need for direct information on how many people he can expect to view his ad, also has gone by the board. Some indication of how distant we are from establishing actual commu-

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Photo courtesy of Fairchild Aerial Surveys

## DAILIES' DROP-OFF MORE THAN RADIO'S

◀ **RADIO** Advertising Bureau study in five markets shows 18 of 19 newspapers fail to equal city zone coverage in trading zone

◀ **NEWSPAPERS** and radio cover city zone well but many stations exceed their city zone penetration in getting out to suburbia

# Why radio reach tops the dailies

- **Radio performs well in building circulation, doesn't suffer newspaper drop-off beyond the central area**
- **Major stations reach at least 75% of total audience in one week. This is about double the daily figure**

**Y**ou can hang a medium if you measure it in one dimension and enshrine the medium if you measure it in another.

Take radio. Its average ratings aren't big and if that's all there was to radio's audience, you could kiss the medium good-by.

Nobody, of course, buys one commercial on radio and calls it a full-fledged advertisement. An "ad" on radio is a cluster of commercials. A campaign is a cluster of clusters. The end result is not only impact but an accumulation of audience that will bear comparison with any medium carrying the printed word.

Though this is as simple as A-B-C, there's always somebody who will pluck a per-broadcast rating out of context and go to considerable trouble to prove that a radio commercial doesn't reach much of an audience.

(For an example, see "Newspaper promotion stubs its toe," in the 4 April issue of SPONSOR.)

Fortunately, radio can not only show it reaches a substantial share of the potential audience in a reasonable amount of time but looks particularly good when compared with newspapers.

The Radio Advertising Bureau has done studies in a number of markets specifically comparing radio and newspaper circulation via an area yardstick created by the newspapers themselves. In comparing the reach of radio and newspapers in retail trading zones—a newspaper-defined area which includes the burgeoning suburbs—RAB found a clear-cut superiority for the electronic medium.

But RAB also found out something more. The drop-off in circulation from the inner city zone to the retail

trading zone—a particular weakness of newspapers—did not invariably turn up with radio stations in the markets studied.

RAB found that "up to four radio stations in every market exceeded their city zone penetration in the retail trading zone."

On the other hand, 18 of the 19 newspapers in the five markets surveyed (Los Angeles, Boston, Chicago, Buffalo and Detroit) failed to equal their city zone coverage in the trading zone. The drop-off was as high as 70% in some instances.

That this situation is not confined to the five markets is made clear by a previous RAB study of newspaper drop-off in the nation's top 50 markets. This analysis dug up the following: *all* newspapers combined reached only 42.2% of homes in the retail trading zone.

Here's an example of drop-off in one West Coast market. The five newspapers showed a decline in percent of city zone to trading zone coverage of from 35 to 39%. Three of the five dropped off more than 60% from the city zone coverage.

Radio's cumulative audience can reach impressive levels—even during



one day. As the chart opposite shows, when stations and newspapers in two markets are ranked in order of coverage, each station does better than its opposite number among the newspapers. As a matter of fact, if you take away the leading newspaper, even the lowest-ranking radio station beats, with one exception, all its other newspaper competitors.

Newspaper comparisons aside, it is evident that radio stations build up audiences with relative ease. All but two of the dozen stations listed in the RAB analysis reach one out of four households on an average week-day. This corraling of audience is built on a foundation of ratings that seldom gets above 5. Indeed, 1's, 2's and 3's are liberally sprinkled through any ratings report.

But there's more to it than that. The figures discussed above cover one day. Unlike newspapers, where a high percentage of home delivery means a low rate of cumulative circulation buildup, radio keeps on accumulating different homes. For example, the average station in Dallas reached 30% of households in the metropolitan area during the average day, a January cumulative audience study by Pulse showed. Over a week, however, the figure was 50%.

And the buildup doesn't stop there. Let's take a look at some NCS #2 figures, which are basically a measurement of cumulative audience. NCS shows total daytime, nighttime, weekly and monthly figures and thus provides a broad measure of the rate in which radio piles up listeners.

It is dangerous to generalize about an area in which there is so much variation, but, roughly speaking, a major radio station (at least in 1956, when NCS #2 was made) reaches (1) twice as many homes during the day as at night (2) about twice as many homes during a week as during an average day and (3) about 10 to 20% more homes over a month than over a week. Nielsen also has 12-week cumulative figures. Further increases in reach are registered during the longer term, but the jump is relatively small.

What goes this mean? First, that the buildup of audience goes on at a rapid pace during a week's period. This is certainly a contrast with the newspaper pattern. While there are

(Please turn to page 73)

## RADIO BEATS NEWSPAPERS IN COVERAGE, COST-PER 1,000

### Radio vs. newspapers in trading zone penetration

Market "A"		Market "B"	
Newspaper	Station	Newspaper	Station
19.3%	13.0%	27.1%	53.8%
11.0	39.8	13.3	50.6
8.6	33.3	16.5	32.6
7.5	30.0	11.8	27.3
6.6	26.8		21.7
6.4	18.7		16.8

Source: RAB. Figures are ABC circulation for newspapers and percent of homes reached during average weekday for stations in ABC-defined retail trading zone.

### Cost-per-1,000 newspapers vs. radio

#### San Francisco

Medium	Cost	Circulation	Cost-per-1,000
Call-Bulletin	\$1,344	140,207	\$9.60
Chronicle	\$1,992	225,129	\$8.85
Examiner	\$2,128	257,251	\$8.28
News	\$1,260	101,786	\$12.17
Tribune (Oakland)	\$1,835	205,942	\$8.95
KFRC	\$828	314,600	\$2.64

#### Chicago

American	\$2,688	622,900	\$5.75
News	\$2,976	547,796	\$5.43
Sun-Times	\$1,440	534,063	\$2.70
Tribune	\$1,374	368,455	\$5.01
WGN	\$1,332	622,900	\$2.14

#### Philadelphia

Bulletin	\$3,360	695,960	\$1.83
Inquirer	\$3,348	619,381	\$5.41
News	\$600	207,083	\$2.90
WFIL	\$1,322	164,000	\$2.85

Sources: RAB. Daily evening circulation, 1956, from PA studies. Newspaper circulation, daily total, ABC, September 1955. All from ABC-SRPS. Newspaper 1954 and 1955 circulation, ABC. One-minute commercial spots sold from 1 a.m. to 6:00 p.m. Data provided by RAB.

# Tv "display ads"

## sell 13 mink stoles

### for Nashville store

➤ Harvey's revolutionizes department store approach to item listing with unique spot pattern of live remotes

➤ Rapid-fire item selling proves worth in warehouse sale and clicks on consistent 40-spot-per-week schedule

**A**n experiment that may well give cynics of department store tv advertising something to think about is underway in Nashville.

The pace-setting idea is a synthesis of everything Harvey's Department Store, one of the largest in the South, has learned about tv since its initial venture in 1950. Specifically, it's how to use video for hard-sell, display purposes.

Store president Fred Harvey has been a veteran believer in the medium. Cartoon jingles were an early experiment, designed by Harvey's advertising agency (Noble-Dury) to attract youngsters. Placed around children's programs and on weekends, they filled an element missing in the

usual pattern of department store advertising. Occasional remote telecasts from store windows and various departments also got a tryout, but the effort was not sustained.

Then last July WSM-TV developed a new tack that would enable Harvey's to merchandise numerous items in a week-long warehouse sale in a rapid-fire, item-listing way. The plan called for a daily 10-second I.D. saturation schedule utilizing a remote camera with close-ups of individual merchandise. The audio portion came from the booth at the studio with short, on-the-button copy. This sold merchandise—both large and small so successfully that Harvey decided to schedule two more ware-

house sales and advertise them in the same way.

Besides sales effectiveness, another important conclusion emerged: Tv techniques needn't be expensive to get results.

Thereupon WSM-TV and Noble-Dury pitched today's totally new idea—to move, not just remote camera equipment, but *an entire studio into the store*. The plan specified live, on-the-spot demonstrations of merchandise throughout the day in a series of spots called *Tv Shopper's Guide*. "The idea seemed fantastic at first," says Harvey. But to the station's boast, "You name it—we'll sell it," Harvey fired back. "Bring in the gear—we're game for a try."

The test was scheduled for the peak sales months of October and November. WSM-TV moved a microwave unit, camera, a battery of lights and other necessary equipment into the fifth floor of the department store.

As a test, 40 spots a week were scheduled—36 live remotes (60 and 30 seconds) between 9 a.m. and 5:30 p.m. weekdays and four filmed spots (the animated jingle) on weekends.

Harvey's fashion coordinator Juanda McCallum became "tv shopper" in the spots, displaying the merchandise. Models paraded dresses, play clothes, sportswear and other women's apparel. Household items were featured, even electric trains. Out-of-town viewers were invited to mail or phone in orders. Items used on camera were not promoted in any other medium, says Harvey's sales promotion manager Frank Vermilye. "Response to the items displayed," he says, "proved beyond a doubt that we had hit on the proper formula for using television to greatest advantage. Examples:

- In a two-week period, women's cashmere coat sales totaled more than \$15,000.

- One sewing machine demonstration produced four telephone orders within the hour.

- Thirteen mink stoles were sold, all of the customers asking for "the mink stole that was modeled on Channel 4."

After analyzing these results, Harvey signed a 52-week contract for the daily remotes. The same schedule was maintained—about 40 remote

## VETERAN VIDEO EXPERIMENTER



*FRED HARVEY, president of Harvey's Department Store in Nashville, has used tv since 1950. Now he feels he has found the formula for successfully displaying—and selling—merchandise on sight. The formula: a series of daily remote spot telecasts direct from the store; weekend spots add kid and family appeal. It needn't be expensive, either, he feels.*





**STUDIO IN THE STORE** is Harvey's answer to achieving impact quickly and cheaply. Store uses 40 spots a week, 36 of them live remotes

spots during the week plus four filmed spots on the weekend. The seven or eight spots are usually distributed evenly throughout the day, half in the morning, the other half in the afternoon with a regular participation in the noontime Jud Collins variety show, locally produced. The weekend animated spots occur in a morning kid block on Saturday and late afternoon Sunday to catch the whole family. These institutional spots balance the hard-sell remote schedule during the week.

The schedule can be varied on a day's notice if a heavy concentration of spots is desired in the morning or afternoon to give an extra push to a fast-moving item. Often there is a heavy concentration around the noon hour. Generally, several items are plugged during the day. But occasionally all of the day's spots will be given over to a single piece of merchandise. Both the "listing" tech-

nique of plugging various items and the push for single items have paid off.

In general, Harvey's uses the remote spot schedule to plug the current best seller in the store, new and fashion items. With careful rehearsing, one spot can accommodate several items in a product category. For appliances and other hard goods, the spots are extended to two and three minutes sometimes to five.

A permanent tv studio now has been established in the store (see photo) which requires a full-time engineer and cameraman. Vermilye feels the strongest advantage of the store studio is flexibility: "Props, merchandise, anything needed for the commercials can be substituted or changed at a moment's notice." He says that even a late delivery of dresses to the store at 9:45 a.m. one morning did not prevent getting them on camera properly modeled and displayed at 10 o'clock.

Fred Harvey, who has tripled his ad budget to accommodate this new approach to moving merchandise, sees no end to his use and development of this technique. Harvey was a merchandising official at Marshall Field before coming to Nashville in 1946 and opening his store at 5th & Church in the heart of the downtown area. Originally housed behind a 35-foot front, the store now covers a whole block. It has been using tv since the WSM-TV sign-on date in September 1950. "We were the first department store in the Southeast to take advantage of television," Harvey claims. "It's the tool with which we'll continue our growth."

Significantly, Harvey's slogan is "The store that never stops growing." One wiseacre recognized this when he phoned the store while remote schedule was on to ask, "When did Harvey's buy WSM-TV?"



## FSR

(Cont'd from page 33)

\$41.1 million with breakdown as follows: 22% in air media, 51% in consumer print, 19% in business publications and 8% for sales promotion and merchandising. Its accounts have evidently benefited from their association with FSR: the agency's client-retention record is impressive: Alcoa has been with them for 25 years, C.I.T. for 13, Fenestra for 36, Westinghouse Electric for 13, Libbey-Owens-Ford for 18.

FSR is a careful shepherd of its clients' budgets. While it may not actually produce the shows, it keeps tight rein on production, scripts and costs. Alcoa, for example, is currently on net tv at the rate of 71 times a year. Average cost per show for everything (time and talent) is \$71,000. Thus the cost per commercial works out to only \$23,600.

In the FSR concept, the commercial is all-important. Commercials are constantly tested—not simply for recall but to establish these points which the agency feels are the key to a successful sales message: (1) Is the commercial important, significant

in the viewer's life? (2) Is it believable? (3) Is it applicable to the viewer? Unless it is all of these, it doesn't much matter whether it is recalled or not.

In its drive for dynamic advertising, FSR has made some contributions to tv:

- Establishing the pattern (through its Alcoa *See It Now*) for non-consumer advertisers in television.

- First use of daytime housewife tv by an industrial product. This was the Fiberglas sponsorship of Arthur Godfrey on CBS TV which, incidentally, FSR says was the first thoroughly merchandised use of tv.

- Vertical saturation technique, developed for Alcoa on NBC TV through the use of three and four shows in a single day; this is now a basic pattern for daytime tv.


- Use of tv to create dealer traffic. This dates back to 1953 and the Westinghouse *Freedom Rings* on CBS TV which actually sent an average of 15,000 women per week into Westinghouse dealer stores for a six-month period.

- First recognition of the magazine concept for tv. FSR purchased

both Garroway's *Today* and Arlene Francis' *Home* long before they went on the air.

- The "total" concept of tv spectaculars. In 1956, the agency created and produced for Alcoa the Christmas special, *Stingiest Man in Town*, promoted it to the hilt. Original music and lyrics for the show were recorded by Columbia Records, the client name and program name appeared on the jacket cover.

No avenue of promotion and merchandising goes unexplored. One radio buy on NBC's *Monitor* resulted in some 8,000 dealer tie-ins on local radio; a tv buy drew the support of some 12,000 dealers and distributors at the local station level.

FSR has offices in New York, Pittsburgh, Cleveland, Chicago and San Francisco. They are not branches: each is a complete agency. It also has a tv production center in Beverly Hills and an overseas agency in London. It has nearly 500 employees, about 185 of whom own all the stock in the agency. It ranks 21st in size among U.S. agencies. This summer, its New York headquarters, will move to 666 Fifth Ave. 

# TRANSCONTINENT

*Servicing and Selling the Markets of America*





## SCREEN GEMS

(Cont'd from page 33)

Sheer bigness plus varied operations has other advantages for Screen Gems. In the 1958-59 season, Screen Gems had more than a dozen program series in active production. Besides the economies of large scale operations, a program venture of this size has the added advantage of having more than one way to move with a new program. Thus a new pilot can be made so that episodes could be budgeted for \$30,000 and up if a network sale were in prospect, or at under \$30,000 if the syndication route were taken. This enabled a producer-distributor to offer a maximum of new pilots each season.

John H. Mitchell, v.p. in charge of sales puts it this way: "Screen Gems will use any method or combination of methods to sell network programs as long as they work. That may mean selling through ABC for some programs and directly to the advertiser for others. We're selling film programs now, and we'll also sell tape when tape programs have a market."

In feature films, Screen Gems has

sorted its availabilities into packages which are sold on a specific term basis to stations. A continuing supply of features is released, and when one station completes its run, the other stations in the same market become prospective clients. In international sales, William Fineshriber notes that while there is no switch away from the film standard to be expected in the immediate future, there is an important change in sales focus. "The new sales potential is in countries just now building up their tv coverage—such as Japan, Australia, Germany, and Latin America," he says. He also points to the need for long-range planning in dubbing into new languages (such as Portuguese) which will develop markets in time.

Jerome Hyams, v.p. in charge of syndication, expects an entirely new look for Screen Gems operations in that field by next season. "It is no longer possible to show a film program to an agency buyer as a network series one week and then go back the following week and try to convince the same man representing a regional client that you have a new show."

Screen Gems is planning to have at least three shows a year separately created and produced for syndication.

While Elliot, Unger & Elliot will continue to produce commercials on film, president Stephen Elliot talks about two vital areas for tape. "We started delivering tape commercials in the first months of 1959," he feels, "and have also discovered that a tape-kinescope combination has more speed and cheapness than film in industrial use. We sent a tv unit to the Ford Motor Co. on a Friday night and returned with a tape. By Monday morning 50 prints were delivered on 16 mm kinescope. It was below the cost of film, and film just couldn't have completed the job in that time."

Still another direction for Screen Gems as it passes its 10th birthday is the acquisition of stations as an independent investment. Station veteran Norman Lonvan left KRON-TV, San Francisco, to become Screen Gems' station operations manager. While none of these projected station holdings was finalized as of this week, Screen Gems intends to make one more horizontal addition, to add "another leg to the centipede." ▼

SERVICING AND SELLING are two key words that dominate the objectives of Transcontinent stations. Whether it's...

• WGR-TV and WGR Radio, Buffalo, blanketing the mighty and prosperous market of Western New York known as the Niagara Frontier, or... WROC-TV, Rochester, with its 26.5% coverage advantage in the thriving 13-county industrial and agricultural area in up-state New York, or... WNEP-TV, Scranton-Wilkes-Barre, with the most powerful transmitter serving Northeastern Pennsylvania, the state's third largest market, or... WSVB-TV and WSVB Radio, Harrisburg, covering the rich and diversified Shenandoah Valley area in Virginia...

... you'll find the Transcontinent station is well-known as a symbol of service to audiences and a symbol of sales to advertisers. Experienced management, intelligent program balance, strong merchandising and promotion plans, and a genuine feeling of community responsibility are basic characteristics that advertisers profit by when they select...

## A TRANSCONTINENT STATION



WGR-TV, WGR, Buffalo, N.Y. • WROC-TV, Rochester, N.Y. • WSVB-TV, WSVB, Harrisburg, Va. • represented by Peters, Griffin, Woodward  
WNEP-TV, Scranton-Wilkes-Barre, Pa., represented by Avery-Knodel

**THE  
PACKAGE  
THAT NEVER  
STOPS  
SELLING**

**TROPICANA**

**ORANGE  
JUICE**







# THE ADVENTURES OF WILLIAM TELL

That's right! WILLIAM TELL never stops selling for you! That's how NTA built it. That's how Tropicana bought it. And here's how WILLIAM TELL does it. It starts on-the-air where WILLIAM TELL action-packed, costume drama adventure and all-family appeal powers the big audience pull. But you haven't seen anything until NTA Merchandising gets into the act...gets selling in windows, in stores, up and down your chain of distribution. That's how WILLIAM TELL does it for Tropicana and can do it for you, too—with a full package of NTA prepared premiums and big prize contests that tie into your on-the-air "sell" and convert audience into customers for you at the point of sale, all free. It's all free—WILLIAM TELL streamers, counter cards, posters. And NTA gives you the manpower to make it happen...in the package that never stops selling on the air, off the air, everywhere. It's all part of the buy...when the buy is NTA's WILLIAM TELL. Contact:

*A Division of National Telefilm Associates, Inc.*  
10 Columbus Circle, N.Y. 19, N.Y. Judson 2-7300

## NTA PROGRAM SALES

**FEBRUARY-MARCH**

HOOPER

**SHARE OF  
AUDIENCE:**

42.8%

**Proves KONO is your**

**BEST BUY**

**for Radio Coverage in  
SAN ANTONIO**

— and KONO leads the field in PULSE, too. First in all 360 quarter-hour periods, Monday thru Friday. (Jan. 1959)

**KONO**

JACK ROTH, Manager  
P. O. Box 2338  
San Antonio 6, Texas

*National and regional buys  
in work now or recently completed*



**SPOT BUYS**

## TV BUYS

**The Armstrong Rubber Co.,** West Haven, Conn., is preparing the summer campaign for its Armstrong Tires. The schedules start 4 May in scattered markets for 18 weeks. Minute announcements during nighttime slots are being purchased; frequencies depend upon the market. The buyer is Marion Jones; the agency is Lennen & Newell, Inc., New York.

**American Motors Corp.,** Detroit, is going into over 80 markets with a major campaign for its Rambler. The schedules start 24 April for an eight-week run. I.D.'s and minute announcements during nighttime segments are being used; frequencies depend upon the market. The buyer is Betty Powell; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.

**The California Oil Co.,** Sub. of Standard Oil of Calif., Perth Amboy, N. J., is planning a short-term campaign; its distribution is roughly in the Northeastern states. The three-week schedules kick off 4 May. Chainbreaks and I.D.'s during nighttime periods are being placed; frequencies vary from market to market. The buyer is Trow Elliman; the agency is Batten, Barton, Durstine & Osborn, N. Y.

**The Procter & Gamble Co.,** Cincinnati, is going into top markets with schedules for its Spic & Span. The schedules start 4 May, run for 13 weeks. Minutes during nighttime segments are being bought; frequencies depend upon the market. The buyer is Don Procter; the agency is Young & Rubicam, Inc., New York.

## RADIO BUYS

**McCormick & Co., Inc.,** Baltimore, is initiating new schedules in various markets for its teas. The 13-week campaign starts this month. Minute announcements during daytime periods are being used; frequencies vary from market to market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

**Chesebrough-Pond's, Inc.,** New York, is entering major markets throughout the country with schedules for its Vaseline hair tonic. The campaign starts 25 April for 20 weeks. Minutes and I.D.'s in weekend slots are being placed; frequencies depend upon the market. The buyer is Jane Podester; the agency is McCann-Erickson, N. Y.

**The Pharma-Craft Corp., Inc.,** Sub. of Jos. Seagram & Son, Cranbury, N. J., is kicking off a campaign in top markets for its Ting Antiseptic Medicated Cream for acne. The schedules start 27 April for eight weeks. Minutes during both daytime and nighttime segments are being slotted; frequencies vary from market to market. The buyer is Walter Reed; the agency is Cohen & Aleshire, N. Y.



# In the Vancouver-Victoria area KVOS TV dominates with top programming

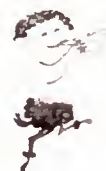
Its affiliation with the giant CBS network gives KVOS TV unique entertainment power . . . gives this station the ability to deliver the most popular daytime and night-time shows to B.C. viewers. Add to this the top syndicated half hour shows, award-winning special features and sports events and the largest selection of fine movies on TV in North America! This kind of entertainment power makes KVOS TV the No. 1 audience station, gives you *selling* power to "talk to" Canada's 3rd market.

*Plus 82,000 TV homes in  
Northwest Washington*



*one TV station had to be unique*

**VANCOUVER OFFICES**—1687 W. Broadway, REgent 8-5141  
**STOVIN-BYLES LIMITED**—Montreal, Toronto, Winnipeg  
**FORJOE TV INC.**—New York, Chicago, Los Angeles, San Francisco  
**ART MOORE and ASSOCIATES**—Seattle, Portland



V2395-6

# How do you feel about the "equal time"

**With the recent rigid FCC ruling on the "equal time" requirement for political candidates, station men tell SPONSOR their reactions**

**Robert Frudeger, president, WIRL,  
Peoria, Illinois**

No broadcaster in his right mind would toy with his license. To think that every broadcaster is now placed in the ridiculous position of actually being forced into such action is incredible. In 1959 it's a foregone conclusion that responsible broadcasters are seeking qualified editorial writers, establishing editorial committees, and asserting editorial rights over the air.



*Equal time  
puts us  
in precarious  
position*

They have been encouraged to do this by those in positions which have regulatory power over the licenses of the stations. In contradiction they are told "go ahead and editorialize, assert yourself for your community," and at the same time "you must seek out responsible persons to present opposite points of view."

These are two statements that cannot live under the same roof of an editorial department. In the first place, what is "responsible"? The editorial is the subjective viewpoint of the writer. The "responsible" person must be subjectively selected, so in addition to being an editorial writer, the broadcaster must now become a judge.

Taken literally, anyone who doesn't like the editorial can demand equal time and it then becomes the problem of the broadcaster to subjectively determine whether or not that individual is responsible.

This could be a 24-hour job and

broadcasters have other things to do. Since we are asserting ourselves after the fashion of newspapers, is it conceivable that the newspaper editorial writer should make himself receptive to every dissenter's opinion, examine each dissenter's background, check on every organization to which he belongs to determine its stature, and once the writer is assured subjectively that he is "responsible," permit the dissenter to write an editorial which will be published. And, failing to have dissenters present themselves, should the newspaper writer then apply himself to finding someone who has the opposite viewpoint, check him out for being "responsible" and then ask him to write the opposing editorial?

The whole thing when viewed in this light becomes ridiculous and even more so when we realize that this is the present position of the broadcaster.

Those broadcasters who are today editorializing deserve great credit, for they are assuming risks which might very well culminate in a loss of position in their industry, if not a loss of their license. Certainly it would require little change on the part of the powers that be to relieve the broadcaster of this impractical and virtually impossible obligation.



**Paul H. Goldman, exec. vice pres. &  
general manager, KNOE-TV, Nac  
Enterprises, Inc., Monroe, La.**

The "Equal Time" requirements as laid down by the FCC with regard to station editorials and programs of a controversial nature are just and necessary to help the broadcast licensee operate in the public interest. These provisions further assure the public the widest possible supply of useful and necessary information to help broadcasters make decisions that will promote the greatest good for each community served.

The "fly" in the ointment of the broadcaster is the "unclean" language

of section 315 pertaining to "Equal Time" for political candidates for public office. In its present language the FCC can only interpret this section as it has done in the Daly case.



*We should  
decide who  
deserves  
equal time*

But this interpretation, paradoxically, puts a "halter," indeed a blindfold on the broadcasting team that delivers the essential commodity of news to the public, the electronic news department of radio and television.

Therefore, it is essential, not only to the broadcast licensee, but in fact to the public good, that section 315 be either re-written or amended so that it will really serve the public "interest, convenience and necessity," instead of being an instrument of hindrance as it is now.

The sight and sound of political candidates for public office where heard and pictured in news events must be exempted from the "Equal Time" rule in order to allow the broadcaster to perform his duty in a free society in the area of that most important of all of the broadcasters service to the people—the unfettered dissemination of news.

Section 315 should also be amended or re-written to provide the broadcaster with an opportunity to make a reasonable decision as to whether there may be some candidates for a public office who don't really deserve to get equal time because they may not represent any truly "responsible" group of citizens or even a "free" American ideal, and whose use of broadcasting facilities might very well be a "mockery" or a sheer waste of time.



# problem?

**Robert S. Smith**, *program director,*  
*WOR radio & tv, New York*

In as few words as possible— I am unalterably opposed to the "equal time" ruling of the FCC. The law was designed to ensure equal rights and time for all "responsible" parties; yet the recent ruling was too literal in its interpretation and allows no discretion by broadcasters in determining who is "responsible." It creates a monstrous situation for stations, and makes them sitting ducks for crackpots and opportunists. The Lar Daly ruling's over-all re-



*Hinders the  
free flow  
of news*

sult will be directly opposed to the purpose of the law—to protect the public. It will make it impossible for a station in this climate to fully live up to its public responsibilities as it has in the past. An "equal time" situation imposed upon election campaigns—a time when the dissemination of the news and information should be at its height—would mathematically strangle the voice it seeks to safeguard. The station would lack powers to fairly and intelligently edit their news. Broadcasters would find themselves in a predicament where they could not equate and schedule and control the appearance of each candidate for election as he affects the news in his local area. In an attempt to comply with the "equal time" law, the broadcaster will probably become a censor rather than a chronicler. It is only step he could take to both comply with the regulation and protect himself from the problems created by the loss of free news reportage.



two more  
top markets...for

## YOUNG

effective April 1

### BOSTON

*the new* **WMEX**

Boston's lowest cost-per-thousand  
Perfect coverage of the trading area . . .  
the area that counts

Biggest audience share in the  
afternoon (21.2%) \*



### WASHINGTON

*the new* **WPGC**

10,000 watts  
and upward bound.  
Watch Washington turn to WPGC

\* Hooper, Feb.-Mar., 1959

# ADAM YOUNG INC.

*Representing all that's modern and  
effective in radio today*

NEW YORK, 3 E. 54th St. CHICAGO  
ST. LOUIS LOS ANGELES SAN FRANCISCO  
DETROIT ATLANTA

## TV NETS

(Cont'd from page 35)

and story lines which in prospect—have more depth and more potential for greater audience identification than many shows of this season.

What are some typical new shows? CBS, for example, is trading on the current peak of interest in space by introducing *Destination Space*. But it's balancing new interests with old ones, too—an expansion of the popular *Lineup* to an hour from 30 minutes, buying five new situation comedies.

ABC TV has picked up John Gunther's *High Road*, which will be a documentary type of production filmed in all parts of the world. And another famed writer, James Michener, will provide the jump-off material for *Adventure in Paradise* which relates exotic Pacific stories.

Adventure—whether in or out of Westerns—is the key to public taste this season, in NBC's Allan Courtney's opinion. "Whether modern or Western, people like action, mystery and tension formats." That's why his upcoming new shows include an off-beat private eye series, *Johnny Stac-*

*cato*, with a "beat generation" theme; and *Edge of the Jungle* discusses tensions and motivations of "jungle" people in such a posh setting as New York's upper East side.

But there are new wrinkles on old themes as well as on new ones. A new captain of detectives is Robert Taylor (ABC) and a new locale is New Orleans in *Bourbon Street Beat* on the same network.

On NBC Jack Webb's *Black Cat* will give the "story behind the story" written by an anonymous socialite—(fictitious) columnist—in San Francisco and CBS has some small fry things in store: Patty MacCormack in *Peck's Bad Girl* and *Dennis the Menace*.

Day-by-day analysis of the schedules (see chart) indicates what the networks consider their weakest spots: ABC's entire Monday schedule will be new plus half of Wednesday and Thursday nights, with the remaining evenings fairly pat. CBS is making its biggest innovations on Tuesday night and in a couple of Friday slots. NBC's new entries are concentrated on Tuesday and Saturday, with sizable shifts on Sunday, Thursday and Friday.

## BANKS

(Cont'd from page 40)

The remotes—featuring recording and tv stars, civic leaders, and charter depositors—are limited to half an hour in length. Part of the buildup are on-the-air promotional announcements by the station.

• *Checking results.* Kielmann has devised many ways of checking the impact of his radio schedules over the past 12 years. But a recent one—tried last month at renewal time—had a double-header effect. Two of the three commercials in the quarter-hour program made a pitch for help—in effect they were bona fide help wanted ads.

Kielmann's checkup worked fast. "From the moment the new copy went on the air," he says, "the bank's main switchboard was jammed with calls from applicants. The personnel department was forced to get help from other departments to man the telephones, book interview appointments, and handle the load."

"When we analyzed the phone calls," says Central's personnel director Jerry Worthington, "the thing that amazed us most was the calibre of the applicants. Practically all of them were college graduates and included former school teachers, business executives and community leaders."

"A good music format is giving us the right atmosphere for serious depositors," Kielmann feels, "as well as ideal employees." Kielmann may have been just a little fearful that his own tastes and those of his wife, former concert and opera singer, Helen Gleason, may have dictated his choice of a format. This renewal-time test dispelled such fears.

As for other media, Kielmann ties in newspaper, outdoor, and school and fraternal house organs with his radio schedule. He uses billboards at approaches to communities and posters at railroad stations with "Welcome" themes on them. Business men, of course, are the targets of page ads in *Kiwanis*, *Lions Club* and other such yearbooks.

How did Kielmann choose his 12:45 p.m. time slot 12 years ago? Very simply: It's the hour he's home for lunch. He reasons other business men may be able to get home at that hour, too, so that makes it family time. "I like to listen to good music during lunch," he says.



# WBNS RADIO

## COLUMBUS, OHIO

### John Blair & Co., Representatives



*The latest Pulse shows our audience 92% men and women which would seem to make us an adult station. Just in passing, we are also number one in the market.*



To sell Indiana,  
you need both  
the 2nd and 3rd  
ranking markets.

**NOW  
ONE BUY**

delivers both —

**AT A 10%  
SAVINGS!**

# YOU NEED TWO TO TUNE UP sales in Indiana!



In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—\$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover *both* from within, with *one* combination TV buy, and save 10%! Add Indianapolis—get *all* the best in just *two* buys!

call your **H-R** man now!



**W S j v**  
SOUTH BEND ELKHART

**28**  
ABC

**w k j g**  
FORT WAYNE

**33**  
NBC

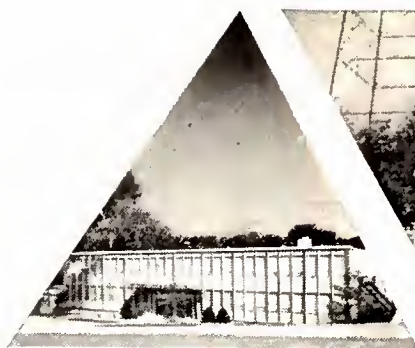


this is

# progress

THE TAFT STATIONS . . . yesteryear, one radio station broadcasting in a single market; today nine influential radio and television stations reaching over 8,000,000 people in key Mid-West and Southern markets. This is progress—progress in building and expanding modern new broadcasting stations and facilities; progress in a growing volume of business; and progress in gainful results achieved for an ever increasing number of advertisers.

If you are interested in having your advertising dollars earn more . . . now is the time to invest them in growing Taft Stations.



*Knoxville, Tenn.*



*Birmingham, Ala.*



*Lexington, Ky.*



*Columbus, Ohio*



*Cincinnati, Ohio*



# TAFT

the radio and television stations

WKRC-TV  
Cincinnati, O.

W  
K  
R  
C  
RADIO and FM

WTVN-TV  
Columbus, O.

W  
T  
V  
N  
RADIO and FM

WBIR-TV  
Knoxville, Tenn.

W  
B  
I  
R  
RADIO and FM

WBRC-TV  
Birmingham, Ala.

W  
B  
R  
C  
RADIO and FM

WKYT-TV\*  
Lexington, Ky.

Sales Representatives: The Katz Agency, Inc., \*The Young Television Corp. Sales Office: Radio Cincinnati



# WASHINGTON WEEK

18 APRIL 1959

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PUBLICATIONS INC.

The guessing in bureaucratic circles this week was that the resignation of John Gwynne as head of the Federal Trade Commission may eventually be ruled by big business and the field of advertising.

While firm against monopoly practices and strict about fair trade and advertising, Gwynne had one advantage his successor may not have: the influence to keep Congressmen from digging into the record and general policies of the FTC.

A case in point: two separate legislative committees undertook probes of the FTC during Gwynne's tenure, but both were blunted as a result of Gwynne's high standing with his former conferees in the House of Representatives.

Consensus as to where his successor will come from: the ranks of unemployed ex-U. S. senators.

As reported weeks ago on this page, the FCC is getting ready to give up entirely on uhf as an important part of tv.

It will tell the Senate Commerce Committee that it feels an attempt should be made to trade uhf space with the military for vhf space just above present Channel 13.

Meanwhile, the FCC leans toward squeezing in more stations, along the lines advocated by ABC, by reducing mileage separation standards until the new channels are available.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, and the most successful of all pay-tv opponents, now takes dead aim at pay tv by wire and cable.

Harris succeeded in having the FCC cut down its proposed tests of broadcast subscription television to the very restricted limits he favors. The Commission answered his request for something similar on the wired variety with the opinion that this sort of intrastate operation is not under its jurisdiction.

So Harris introduced a bill which put the cable type under FCC jurisdiction, and which would also require the Commission to refuse to permit any more extended operations than are to be permitted for the broadcast type.

The FCC will permit the Class IV, local, radio stations now limited to 250 watts power, to come in with applications for powers up to 1 kw.

It will consider such applications on a "case-by-case" basis, as opposed to the request of the Community Broadcasters Association for automatic approval of requests for 1 kw power on the part of these local stations. There are approximately 1,000 of these stations.

The Commission has decided to shorten the time in which applications can be filed which compete with already-filed applications for new AM radio facilities.

The FCC will publish lists of 50 such applications at the top of the list, and will give final filing dates.

The FCC is faced with its largest backlog of applications for new radio stations and changes in existing ones—over a thousand wait hearing.

# FILM-SCOPE

18 APRIL 1959

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**The action-adventure show still ranks as the most salable syndication item on the regional and local front.**

This was made quite patent in the results from FILM-SCOPE's field-spotter survey just conducted among representative stations in all sections of the country.

Most cogent of the other observations emerging from the inquiry were these:

1) **National spot spending for syndication is up in the matter of minute participations but less, as compared to recent years, for exclusive or alternate sponsorship.** With regional-local money it's just the opposite: sponsorship of the show as an entity is rising.

2. The alternate-week pattern is here to stay. There's little likelihood of a trend back to full sponsorship of a syndicated show. Frequency is the shibboleth, and, as KTTV's Dick Woollen put it, the "Big reach" concept is more popular than ever.

3) Program time devoted to syndication has apparently frozen: hardly a single station reported a substantial change from last year.

**Program-type stripping seems to be taking hold even on affiliated stations:** KLZ-TV's Jack Tipton reported success with a daytime comedy strip, a prime-time action-adventure strip and a late evening drama strip.

Two other interesting findings came out of the Field Spotter survey. They were:

1) Voted among the **hottest station sellers of the seasons** were (in alphabetical order): Decoy, Dial 999, Rescue 8, Three Stooges and Whirlybirds.

2) **Most frequent headaches for stationmen** in connection with syndication: (1) starting a syndication show in spring or summer with repeats consequently falling into winter; (2) looking for an alternate-week sponsor when actually the syndicator had already thoroughly canvassed the field; (3) forced buying decisions on film series in one day when there are at most two or three episodes already in the can.

**One way to build up a women's and children's audience for daytime viewing, stations have found, is the comedy strip. It's also singularly effective in early evening periods.**

There's also apparently some promotional value in having the same re-run show on every day of the week.

CNP's Life of Riley, for example, was able to go into a number of time periods as a strip **to top mixed programing the same stations offered previously.**

Here are ARB ratings showing what happened after Riley was stripped in certain markets, as compared to rating for the show there before:

MARKET, STATION	LATEST RATING FOR RILEY STRIP	FIRST RATING FOR RILEY STRIP	SHOW PRIOR TO RILEY
Boston, WHDH, 6:30 p.m.	11.4	8.3	4.4
Chicago, WNBQ, 12:30 p.m.	3.3	2.6	1.5
Detroit, WWJ, 8:30 p.m.	11.3	9.5	5.2
Houston, KGUL, 6:00 p.m.	21.0	16.4	11.6
New Orleans, WWL, 12 noon	7.1	6.9	2.8
New York, WCBS, 5:00 p.m.	6.2	6.2	3.5
Philadelphia, WCAU, 5:00 p.m.	10.7	2.4	2.4
Nashville, WSN, 4:30 p.m.	16.8	8.9	2.9



Keep your eye on the high-traffic tv spenders such as drug and soap products as potential bankrollers of syndication next season.

If the current tobacco splurge in syndication proves a success, heavily promoted brands in these other industries may be tempted into following the same patterns based on cost-per-thousand-homes-per-commercial-minute thinking.

The idea of producing a show outside of the U.S. in order to save on production costs may well be a self-defeating process.

Reports last week on one such syndication "import" were that it was cutting prices considerably below usual levels for a new series.

The result: lowered prices take away the initial advantage of bringing in the show below the \$28,000-per-episode level.

NTA's promotion bonus plan has succeeded in finalizing a number of local film deals that might not otherwise have been made.

William Tell, for example, got off to a slow syndication sales start last fall but has picked up partly because of the added incentive to stations and advertisers.

The NTA plan involves a 10% "give-back" on any and all program deals, with the bonus awarded for promotion purposes.

Tape program producers with syndication in mind are still playing it very carefully as far as production costs are concerned.

Los Angeles stations got off to an early start with one-set shows based on courtrooms, police stations, etc., and New York stations replied with shows based on personalities that can talk or ad lib.

Now the Chicago School enters the tape scene with Ding Dong School, brought back with Dr. Frances Horwich for fall stripping by ITC.

## COMMERCIALS

A revolution in the industrial films field may be brewing, with videotape coming in as a vital link to cut costs and speed time.

Elliot, Unger & Elliot, for example, got a call from Ford one Friday to do an industrial film with 50 prints due on Monday morning.

The problem was solved this way: (1) A tv camera was sent and a tape recording was made; (2) a 35 mm kinescope was copied from the tape; (3) 16 mm prints were struck off.

A number of film producers are trying to streamline film production time so that it will be more competitive with tape.

Marc Asch of Van Praag Productions, for example, has worked out a 36-hour delivery schedule for special film work.

Such a procedure stands midway between tape's instantaneous "processing" and film's conventional 10-day delay.

Videotape could go a long way toward stirring up more business from local retailers.

In any event, it would help them prepare their commercials more easily and quickly.

A suggestion from TvB: Let the station wheel a tv camera into the store with a microwave relay attached and videotape the commercial at the station's studios.

# SPONSOR HEARS

18 APRIL 1959

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PUBLICATIONS INC.

The report persists in Wall Street that CBS, Inc., is on the verge of acquiring a major company outside the electronics field.

A top officer in the CBS empire, though, says there's absolutely no basis for it.

If you look back over the history of air media, you might note this correlation: As the performer starts to falter or ages, the identification of the brand image with the performer tends also to weaken.

The trick, say knowledgeable admen, is to pick the right moment for the divorce.

What's making it tougher for the major tv film producers to get Hollywood stars to top rank: The smaller producing firms are offering the negatives (for all but network use) to the star.

Case in point: The June Allyson show which has just been sold to DuPont.

The tv network lineup will deprive the columnists of at least one plaint this fall: that the Westerns have shoved women stars out of regular dramatic series.

In addition to Loretta Young, two other Hollywood luminaries are set with their own anthologies: June Allyson and Barbara Stanwyck.

Here's one for Emily Post: A top-rank agency served as consultant to another king-sized agency in helping it garner a multi-million-dollar account.

The consulting agency has an account in the same field, but the two advertisers are not directly competitive.

Several reps this week expressed themselves as irritated by one of their clan's offering some 10 southern tv stations on a group basis.

According to the disturbed reps, their stations advised them that they had not authorized the instigating station of the group plan to include them or designate any one to represent the setup.

Agencymen specializing in getting new business say the trend toward the idolatry of numbers is in full flower.

Instead of using statistics as a base for their presentations and then talking with imagination and understanding of theirs and the prospect's business, the pitchmen depend entirely on figures to make the sale.

The owners of grand and literary rights—many of them the estates of the authors—are enjoying a bonanza from the boom in tv specials.

Prices being paid for the extended rights to plays and books now range between \$75-100,000, while the royalties for musicals extend from \$125,000 to \$200,000.

Samples: Kiss Me Kate, \$140,000; Meet Me in St. Louis, \$185,000; Wonderful Town, \$145,000; Brigadoon, \$125,000.





# TV RADIO MIRROR Names the GRAND OLE OPRY America's **MOST POPULAR MUSIC PROGRAM**

WSM is pleased that TV RADIO MIRROR, in the only nationwide poll of radio listeners, has selected the GRAND OLE OPRY as the "Favorite Popular Music Program" in America. WSM is proud to find the OPRY among such distinguished award winners as NBC's Monitor, ABC's Breakfast Club, CBS' Gunsmoke.

However, WSM is not surprised. As America's oldest commercial radio program, the GRAND OLE OPRY has not only given thousands of hours of pleasure to untold millions around the world, it has literally brought a new and deeper dimension to the music of an entire nation.

## **WSM Radio**

Key to America's  
13th Radio Market

50,000 Watts • Clear Channel  
Blair Represented • Bob Cooper, Gen. Mgr.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

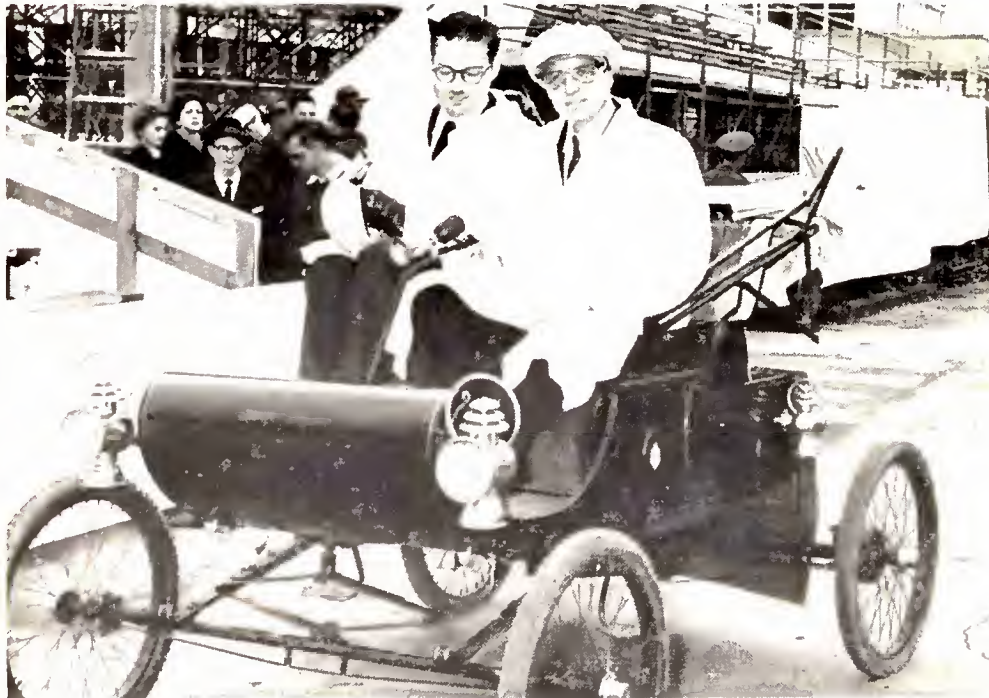
SPONSOR • 18 APRIL 1959

# WRAP-UP

## NEWS & IDEAS

## PICTURES

**COME AWAY WITH ME LUCILLE**, hums Mayor DeLesseps Morrison (l) of New Orleans as he tries his hand at the tiller of KNOE's (Monroe, La.) "Merrie Olds" on the way to the Mardi Gras parade. Along for ride, James A. Noe, of Noe Enterprises, owners and operators of KNOE



**BARBER'S HERE AND COLGATE'S GOT 'IM**: Sportscaster Red Barber (c) is set for his show via WPIX, N. Y., to air 15 minutes before and 10 minutes after Yankee home games, co-sponsored by Colgate. With Barber, Dan Topping (l), owner, Rudolph Montgelas, pres., Bates



### ADVERTISERS

Bristol-Myers will assign its newly-purchased Clairol, Inc. account to one of its agencies within the month.

Presently at Foote, Cone & Belding (a Lever house for Imperial Margarine), Clairol has alternate weeks of *I Love Lucy* on CBS TV.

B-M plans to continue Clairol's operation under its present name, as a separate subsidiary, with its present management and personnel intact.

For its graduate-wedding season promotion, Bulova has bought into four nighttime NBC TV shows.

The schedule: *M Squad*, on five alternate-weeks; one-third of *Cimarron City*; four alternate Mondays of *Huntley-Brinkley Report*; and three alternate weeks on *The Bob Cummings Show*.

Agency for Bulova: McCann-Erickson.



"AMBASSADOR SERVICE" is what Mike Schaffer, WAVY-TV, Norfolk-Portsmouth mdsg. dir. gets, as Esquire boy gets set to tour retail stores for station-sponsor promotion



## Campaigns:

• **Cheramy** launched a tv campaign this week in 15 markets, for its April Showers toiletries. The promotion, to continue for 13-weeks, centers around a search for "Miss April Showers of 1959" conducted on "dance party" programs. The contest: viewers send in photographs and six are selected, each week, to appear on the tv show, with the audience selecting the winners. Agency: Ellington & Co.

• **Anheuser-Busch** will repeat its "Pick a Pair" promotion for Budweiser this year, to begin sometime during the last week in May and run for two months. The theme will be told to the radio and tv audience via a series of spots. The tv commercials will feature the same lady who posed for the print and outdoor layouts. Agency: D'Arcy.

• **Reddi-Wip** is ready to break its spring promotion this week, to run for 13-weeks via a spot radio campaign waged by Arthur Godfrey on his weekday a.m. CBS Radio

show. Theme of the campaign will be to urge housewives to use Reddi-Wip as a "short-cut to strawberry shortcake." Agency: D'Arcy.

• **Clay Doodle**, a new item for kids added to the line of Fun Bilt Toys, is being introduced this month to the New York and Los Angeles markets. The schedule for the former (to run for eight weeks): live participations on *Terry-Toon Circus*, WOR-TV and *Little Rascals*, WABC-TV. In Southern California, the kits will be pushed via *Little Rascals*, and *Cartoon Express* on KHJZ-TV and *Chucko's Cartoons*, KABC-TV. Agency: Frank Moreland Advertising, Los Angeles.

• **Glamorene, Inc.**, rug and upholstery cleaners manufacturers, has moved into the oven cleaner field via its new Squeeze-On Oven Cleaner in a soft plastic tube. Advertising plans will break nationally this month via radio and tv spots, and print.

**Piel's Beer**, for the first time in five months, has been knocked out of top

position in ARB's March survey of best-liked tv commercials.

**The winner: Maypo Cereals.** Hamm's Beer placed second in the competition, with Piel's sliding back into the number three spot.

**Financial report: B. T. Babbitt, Inc.** shows a profit in its 1958 report

a sharp reversal over the losses of the previous two years. Net income in '58—\$560,031, compared with the 1957 loss of \$1,117 million.

**Strictly personnel: Howard Eaton**, media director of Lever Bros., succeeds George Abrams as chairman of ANA's Broadcast Advertising Committee . . . **Raymond All**, named to the newly-created post of director of marketing for the textile division of U. S. Rubber . . . **Lawrence Smith**, to sales promotion manager for Sylvania Lighting Products . . . **Armand Rivchun**, to head the advertising and sales promotion department at DeJure-Amsco Corp. . . . **C. F. Niessen**, to the newly-created

**EASTER EGG HUNT**, the first conducted by KTVH, Wichita-Hutchinson, attracted station's Easter Bunny and some 5,000 youngsters, in search for the 31,000 scattered eggs



**TO SEE HOW BEER IS MADE**, Don Roberts (r), newscaster, KOA-TV, Denver, toured sponsor Miller's plant. With him, acct. exec S. Lane (l) and Miller distributor J. Levy




**THE 5,000th PRESENTATION** of the radio story to advertisers and agencies by RAB took place last week at the Taylor-Norsworthy agency, in Dallas. Robert Alter (r), RAB's regional sales manager, unveils research and sales material for T-N executives (l to r) Helen Barham, media dir.; J. B. Taylor, pres.; Melville Mercer, v.p.; Gloria Richardson, creative dir.



**A DOUBLE TAKE:** Carol Blake, "Miss Movie of the Week" for WKCT-TV, Miami, depicts the title of the latest movie on Channel 7—"The Postman Always Rings Twice"



**No. 1  
RATED  
A.M. SHOW**



**MORT NUSBAUM**

**WVET Radio**

**Rochester 4, N.Y.**

NATIONAL REPRESENTATIVE  
*The Bolling Co., Inc.*

### CRASH THE DENVER MARKET WITH KOSI



In Denver the influence station is KOSI. Because KOSI has listener loyalty—and the folks with money to spend. They respond to KOSI advertisers and buy merchandise and services!

Contact PE-FRY about KOSI, Denver! 10% discount when buying KOSI and KOBV, San Francisco!

After July, when in Denver, stay at the Imperial Motel, 1728 Sherman—downtown.

For Greenville, Mississippi, it's WGAM.

**KOSI** / **5,000 watts  
in Denver**

Mid-America Broadcasting Co.

ated post of merchandising manager and L. S. McCaslin, to coordinator of advertising for DN Sunray Oil Co.

### AGENCIES

Ernest Hodges, Guild, Bascom & Bonfigli v.p., asserted that "the consumer, not the advertising man, is the hidden persuader," while speaking before the Association of Advertising Men & Women in San Francisco last week.

Hodges' contention: "Popular novels and images to the contrary, if the consumers don't know what they want, they always find out what it is they don't want."

"And let me assure you the consumer is a regular Mau Mau for those who proceed in the jungles of marketing without skill and caution."

**Agency appointments:** Nestlé's Decaf Instant Coffee & Tea, from D-F-S, to McCann-Erickson . . . General Mills' Korn Kix, Trix and Sugar Jets, from Tatham-Laird, to D-F-S . . . American Home Foods' new Chiquita mashed banana products, to BBDO . . . Republic National Life Insurance, Dallas, from Rogers & Smith in Dallas, to EWR&R . . . Norwich Pharmacal's Nebs and new product development, from Foote, Cone & Belding, to Fletcher Richards, Calkins & Holden . . . Helms Olympic Bakeries, State Mutual Savings & Loan Association and Wallace Moir Co., all in Los Angeles, to Adams & Keyes.

**More on appointments:** Tidy House Products Co., with billings at \$1.5 million, from Earle Ludgin & Co., Chicago, to Guild, Bascom & Bonfigli, San Francisco with Buchanan-Thomas, Omaha handling the contact end of the account . . . Heifetz Pickling Co., to Weintraub & Associates, St. Louis . . . C. N. Miller Co., Boston, to Ingalls-Minter-Hanghey, Boston . . . Thomas Organ Studios, to Beckman, Koblit, Los Angeles . . . Walnut Grove Dairy, Clarksville, Tenn., to Norman Malone Associates, Akron . . . Nance Delmarle Co., East Rochester, to the Rnmrill Co., Buffalo, with a radio campaign to start in Metropolitan New York in May.

Edward Prager, head of the Bal-

timore agency of the same name, discussed "How To Make A Small Budget Do A Big Job" before the National Retail Merchants Association in Miami.

His definition of a small budget: One that's not as big as your competitors, or that does not allow you to dominate the field.

Prager's formula for management to update advertising techniques: "Strive for greater variety in content; stronger identity by means of a more distinctive format, and closer proximity by placing advertising in a media close to the public's modern living habits."

**This a 'n' data:** This week marks the 50th anniversary of The Charles W. Hoyt Co. . . . All New York headquarters staff of Geyer, Morey, Madden & Ballard were united last week via a move to expanded offices at 595 Madison Avenue . . . Ritter, Sanford, Price & Chalek, New York, has set up a food division to service the more than a dozen new food and supermarket accounts at the agency . . . Gerald Frisesh, v.p., Jim Nash Associates, industrial design firm, contends that a company has no business using tv unless its trade mark and product is designed to meet the "severe demands" of the medium—"Unless there is immediate brand association between tv advertising and the product at the point of sale, tv advertising is just a waste of money."

**Add random notes:** Emerson Foote, senior v.p. at McCann-Erickson, named general chairman of the management seminar in advertising and marketing, at Harvard, 5-11 July . . . **Name change:** Chew, Harvey & Thomas, Philadelphia, becomes Harvey & Thomas, with Samuel Chew setting up his own agency . . . **New ownership:** A group of employees headed by Harry Kullen and Charles Shugert, have acquired the stock of The Joseph Katz Co., New York . . . **New office:** Walker Samsy Advertising, New Orleans, has opened a Los Angeles branch, with the purchase of the Robert F. Anderson Co. . . . **Winner:** Donald Heller, of N. W. Ayer & Son, given first awards in WJMJ, Philadelphia's 50,000 watt contest.

They were named v.p.'s: Fred



Lement, at Ted Bates & Co. . . . Ruth Cerrone and Brendan Baldwin, at K&E . . . E. Sykes Selerman, at Compton . . . Juan Chamberlain, at Ogilvy, Benson & Mather . . . Arthur Menadier, at Y&R . . . William Carr, at N. W. Ayer & Son . . . David Malce, Dan Mitchem and Richard Skeen, at The Cramer-Krasselt Co., Milwaukee . . . Louis Herman, at Ralph Bing Advertising, Cleveland as executive v.p.

**Other personnel news:** H. Taylor Pratheroe, to president and general manager of Taylor-Jessop Advertising, Akron . . . Milford Baker, a v.p. at Y&R, to manager of the contact department . . . Robert Larimer and Arch Nadler, to copywriters at B&B . . . Tom Casey, to account supervisor; Hugh Wells, to group creative director and John Jameson, Jr., group copy supervisor at Tatham-Laird, Chicago . . . Rosemary Rohmer, to media director at Hoag & Provandie, Boston . . . Thomas Blanchard and Merrill Sprout, to the tv-radio department of Campbell-Ewald, Detroit.

## CANADA

Canada's tv audience has reached a new high, according to a re-tabulation of the BBM November 1958 survey.

The audience trends in tv:

- Today, the average evening audience exceeds the medium's peak audience of two years ago.
- There are now 43 one-half hour periods, with a total tv audience at 2.143 million tv homes.

Canada will observe its third annual Radio Week 3-9 May, with these objectives in mind:

- 1) To increase radio set sales
- 2) To increase listening audience
- 3) To develop a greater awareness of the value of radio.

The week's theme: Be in the know—Buy a Canadian radio. To promote it, the Canadian Association of Broadcasters has prepared a Dealer Promotion Kit, to be sent to radio set dealers this week.

**Welcome To Sunwapta:** That's the title of a 20-page booklet CFRN-AM & TV, Edmonton, Alberta, is distributing to employees, to acquaint them

with the history of the Sunwapta Broadcasting Co. Ltd.

**Personnel across the border:** Tommie Deans, appointed media manager of the Toronto office of BBDO . . . Andre Onimet, to director of planning for CBC . . . Charles McGuire, named manager of the Montreal office of Radio & Tv Sales, Inc. . . . Lyal Brown, to assume additional duties as director of information services for CBC.

## FILM

Prospects of an eventual pinch in the future profits of film producers in commercials may result in new collaboration between the formerly competitive New York and Hollywood production centers.

Last week, New York FPA president Nathan Zucker was in Holly-

CBS  
ABC

**GAS  
UP**

in the Beaumont-Port  
Arthur-Orange market. It's  
88th\* in the Nation, 4th\* in  
Texas in service station  
sales. And KFD M-TV  
covers this entire market of  
prosperous Texas drivers.

For gasoline sales, buy  
**KFD M-TV**

**KFD M**

BEAUMONT  
PORT ARTHUR  
ORANGE

See PETERS-GRIFFIN-WOODWARD, INC.

\*S. M. Survey of Buying Power, 1958

17.9



12.8

17.3



15.4



17.4



UP

...go ratings wherever M-G-M's laff-happy **OUR GANG** comedies are programmed. In Dayton they top all competing shows with a big **17.9** rating...it's the same story in Spokane, where the "**GANGS**" get a whopping **15.4**...Ft. Worth reports a **12.8** rating...Memphis **17.3**...and Nashville **17.4**. The **OUR GANG** comedies make good programming \$\$\$ and sense for your station, too. Get the full story now! Wire or phone

**MGM-TV**

1540 Broadway N. Y. 36, N. Y.  
JUdson 2-2000

NOTE: all ratings taken from recent A. R. B. individual city reports.



wood to talk over possibilities of closer ties between the eastern independents and the west coast majors.

It's not secret that the problem of video tape may be the sharpest spur to make new friends out of old competitors.

**Sales:** ABC Films reports that first quarter billings in 1959 topped last year by 52% with feature films and re-runs the most active sales areas . . . Individual pacts reported by ABC Films include *Jim Bowie* to WAVY-TV, Norfolk; WBNS-TV, Columbus; WSPD-TV, Paducah; WLOS-TV, Asheville; KLIX-TV, Twin Falls; WESH-TV, Daytona Beach; and WKJG-TV, Ft. Wayne, plus an Australian sales of *One Step Beyond* to Sterling Pharmaceuticals on TCN, Sydney.

**Programs:** Screen Gems' newest western is *The Peacemaker* . . . Toweres of London signed Fredric March to star in a Charles Dickens tv film series.

**Honors:** NTA reports that its own advertising department received three awards of the Art Directors Club of New York.

**Commercials:** HFH Productions celebrated its first year in commercial films . . . Playhouse Pictures' commercials decorated by the N. Y. Art Directors Club included Ford via J. Walter Thompson and Trewax through Ross Advertising . . . Jack Berch becomes a senior tv v.p. at Transfilm . . . Plandome Productions completed scoring two minute musical commercials for Ford.

**Strictly personnel:** Roy Rogers Syndication appointed Joseph F. Greene as eastern sales manager . . . John M. Cooper is manager of CBS Newsfilm . . . Leo Lax becomes general manager of NTA International from a Paris office . . . Eric H. Haight resigned from the post of NTA treasurer.

**Production:** ITC made a three way move last week to widen its activities in film, tape and live production, with three new managerial appointments as follows: William Beaudine, Jr. as film production manager, Claude Traverse as tape production manager and Phillips Wyl-





# YOU MAY NEVER FIND A \$100,000 STAMP\* —

## BUT... WKZO-TV Will Increase Your Mail From Kalamazoo - Grand Rapids!

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA  
(4 Counties)  
(Jan. 25-Feb. 21, 1959)  
STATION TOTALS FOR AVERAGE WEEK

	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
<b>Mon. thru Fri.</b>				
6 a.m.-9 a.m.	17,600	17,300	50.4%	49.6%
9 a.m.-Noon	55,500	32,300	63.2%	36.8%
Noon-3 p.m.	69,400	35,200	66.3%	33.7%
3 p.m.-6 p.m.	68,000	54,500	55.5%	44.5%
<b>Sun. thru Sat.</b>				
6 p.m.-9 p.m.	148,700	95,500	60.8%	39.2%
9 p.m.-Midnight	134,300	68,900	66%	34%

WKZO-TV reaches more people, gets more action in Kalamazoo-Grand Rapids! For instance, NCS No. 3 gives WKZO-TV more homes—*monthly, weekly, daily*—than any other Michigan station outside of Detroit!

WKZO-TV's tremendous coverage extends to 606,780 television homes in 34 counties in Western Michigan and Northern Indiana.

Remember also—if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac to your WKZO-TV schedule.

\*World's most valuable stamp is the British Guiana 1c black on maroon, dated 1856, which is insured for \$100,000.



### The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTW — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD-TV — PEORIA, ILLINOIS

## WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive Notional Representatives

ly as production assistant to Ted Rogers.

**Trade note:** Howard Abraham of TvB last week pointed to the necessity of sales promotion to department stores "to survive," and suggested uses of slides and mobile tape for fast, inexpensive tv commercials.

**Tape programs:** KTTV reports that three of its shows are now in syndication: *Divorce Court* (through Guild), *Juke Box Jury* (via NTA) and *Paul Coates* (direct).

**Commercial festivals:** Wally Ross, who intends to hold a commercials festival in New York next spring, left for Europe last week to inspect the London, Cannes, Venice and Edinburgh festivals this season.

## NETWORKS

CBS TV Stations Division will mark its first use of video tape for a public affairs program exchange setup in New York, Los Angeles and Chicago.

The participating stations, WCBS-TV, KNXT and WBBM-TV, respectively, will produce on tape and exchange 13 half-hour public affairs shows—permitting one and one-half hours of programing per week on each station.

Westinghouse has a similar plan in operation.

**Mutual is increasing its newscasting operation 115% via a raised basic standard for its "Newsbeat" inserts.**

That standard: At least one newsbeat per five-minute MBS newscast—or a minimum of 34 newsbeats per day.

Mutual initiated its newsbeat pattern in October, 1957, as exclusive special service feeds requested by affiliates.

**Network tv renewals for the 1959-60 season:** Chevrolet (Camp-Ewald), on *The Dinah Shore Chevy Show*, NBC TV... U.S. Steel (BBDO), for the *Steel Hour*, on CBS TV alternate weeks... Campbell Soup (BBDO) will be joined by Johnson & Johnson (Y&R) on ABC TV's *Donna Reed Show*, which moves to 8:00 p.m. Thursdays this fall... P&G (B&B), for *This Is Your Life*, NBC TV.

**Network tv programing notes:** June Allyson will be starred in a new half-hour dramatic series on CBS TV this fall for Du Pont (BBDO), in the Monday 10:30 p.m. slot... *Love and Marriage*, a half-hour situation comedy series joins NBC TV's lineup this fall... Marian Anderson will star in Coca-Cola's second special this season, 18 May, on CBS TV... *The Court of Human Relations*, a tv version of the radio program, will become a week-day series on NBC TV beginning 22 June, 2:30-3 p.m.

(For details on Fall network programing plans, see page 33, this issue.)

**Thisa 'n' data:** The Jack Wrather Organization has set up an award in the tv writing field: The Lassie \$15,000 Writer Awards for Merit. It's open to professional writers whose scripts are purchased between now and 1 September for the new



# Henri's dollar buys more on WKOW

“... Personal calls on the grocery trade by WKOW's merchandising director gave added strength to a strong spot campaign. Displays went up, and STAYED UP LONGER when store and department managers in the seventeen counties we service were detailed on the selling impact they could expect from Wisconsin's Most Powerful Radio Station.”

Wm. J. Lazarz  
L & L Food  
Distributors  
HENRI'S

Ben Hovel  
General Manager

*Represented Nationally by Headley-Reed*

## WKOW

MADISON, WISCONSIN

## TV-a

RADIO - 10 KW - 1070



*Lassie* series . . . ABC Radio premiered a new Ted Lloyd, Inc. package last week: *The Sound of Your Life*, a five-minute show heard twice daily weekdays, and five times each on Saturday and Sunday.

**Personnely speaking:** Hawk Warner, to director of press information at CBS TV . . . Art Foley, promoted to ABC trade press editor.

## RADIO STATIONS

The trend among the high-powered stations to step up their news coverage so as to meet the competition from independent stations is getting hotter.

Latest move in that direction from the 50-kilowatts concerns **WCBS Radio**, N. Y. It announced this week that it was putting on more news-room personnel to bring its listening audience broader news coverage at the "local and regional level."

**Some of RAB's doings this week:**

- Kevin Sweeney, to the Ft. Worth Ad Club explained that radio is striving for a "Chevrolet Image" with advertisers: "What Chevrolet represents to the car buyer, radio can be and is to many advertisers."

- To dramatize the importance of summer selling via radio, RAB salesmen are making the rounds to leading advertisers donned in straw hats.

- **Robert Coppinger**, RAB account executive, before the Minnesota and South Dakota Bottlers' Association, claimed radio and soft drinks have many things in common: "they both reach their peak strength in summer."

- A 1959 **Area Sales Clinic**, planned to start 20 April via 16 separate sessions in some 30 cities, to discuss radio sales case histories.

- RAB's trade promotion for **National Radio Month:**

- 1) "Sell Radio" kits for stations including 101 sales ideas—a collection of attention-getting promotions ranging from the bizarre to the public-spirited to create awareness of radio.
- 2) Commercials on more than 900 stations during May to sing the praises of radio.

**The NAB's contribution to the same:** Jingles, created by Faillace Productions, will be aired on more than 1,900 member stations, with the

theme: Radio . . . Always In Time With You.

**A break for radio stations operating in the shadows of powerful Chicago station towers:**

The Evanston Chamber of Commerce has arranged with all Evanston auto and radio dealers to set the push buttons on new car radios so that two of them would receive Evanston's two radio stations—WEAW and WNMP.

**Highlights of Westinghouse Broadcasting's annual radio management meeting** in Atlantic City, N. J. this week:

- Program and activities plans for the coming months, discussed via sessions on sales, research, promotion, music, news and community service programming.

- The need for a public image for broadcasters was stressed via a speech by **Michael Santangelo**, WBC's director of public relations. "Broadcasting executives appear in the public eye," he noted, "as a cross between a Brooks Brothers mannequin and a circus barker."

**What happens when listeners go traveling:** Two Rochesterians, visiting Washington, D. C., sent a note to **WWDC**, accusing the station of stealing Rochester's **WBBF** station I.D.'s and weather announcements. **WWDC's** reply: "We bought the jingles from the same song writers."

**Ideas at work:**

- **WIIK**, Cleveland, held a contest for bird talkers: the winning parakeet said "I like the new **WIIK** color radio" so clearly, station taped it for station breaks.

- For the Birds: this one is a new a.m. show initiated on **WGBA**, Columbus, Ga., aimed at the 65,000 servicemen and their families living at Ft. Benning. Station has a direct line with Benning's short wave radio station, hospital and Public Information officer.

- **WIP**, Philadelphia's, audience greeted the personal appearance of nutritionist Carlton Fredericks with a SRO sign. To celebrate the first anniversary of his syndicated show on the station, **WIP** geared his appearance to 400 person capacity. Some 1,000 requests for tickets to his live broadcast came in, causing the sta-

tion to schedule a second show. An anniversary show was promoted solely via on-the-air spots.

- **WADS**, Ansonia, Conn., is waging a "Battle of the D.J.'s". Sponsored by the Radio Center Appliance Dealers, station d.j.'s are competing to see which man can lure the most business into the store. D.j.'s get five one-minute spots per day to say anything which they feel will draw customers. Each purchase counts as a vote, with the winning d.j. awarded an air conditioner.

**Station purchases:** **WEDR**, Birmingham, to a Washington syndicate formed by Vincent Sheehy, Jr., and Handley Marina, for \$225,000, brokered by Blackburn & Co. . . . **WETO**, Gadsden, Ala., to Airmart Radio Stations, Inc., for \$85,000, brokered by Paul H. Chapman Co. . . . **WTTT**, Jacksonville, Fla., to Ted and Janet Weber of Philadelphia, brokered by Blackburn & Co.

**Sports notes:** Spanish-speaking baseball fans in New York will hear the Yankee games in their native tongue via **WHOM**, for Ballantine.



# BUYING

**RATINGS...?**  
**COVERAGE...?**  
**COST PER THOUSAND...?**

*Then Check*



*in America's 71st TV market*

*Your PETRY man will fill in details*  
**NBC** E. Newton Wray  
**ABC** Pres. & Gen. Mgr.

# TOP GUN

IN  
THE  
RICH

OKLAHOMA  
MARKET

TEN TOP SHOWS  
on Channel Five  
each draw over  
one-third of the view-  
ing audience in this three-  
station market.

RIFLEMAN 58%  
WYATT EARP 57%  
CHEYENNE 53%  
MAVERICK 53%  
POPEYE 48%  
OKLAHOMA BANDSTAND 46%  
LAWMAN 37%  
REAL McCOYS 36%  
ZORRO 36%  
RIN TIN TIN 34%

Source: Nielsen;  
February, 1959

KOCO TV has the audi-  
ence . . . and delivers the  
largest unduplicated cover-  
age in Oklahoma.

abc CHANNEL  
5

KOCO-TV

BLAIR TELEVISION ASSOCIATES

Winston and Salem and Progresso Brand Foods . . . KGST, Fresno, Cal., will carry Mutual's *Game of the Day* throughout the major league baseball season . . . And on the football front, contracts are being inked for the 1959 U. of Michigan games via WWJ, Detroit, for Burton Abstract and Tile Co.

**Business notes:** De Soto of Southern Cal. for 13-weeks news program on KNX, Los Angeles . . . The Waldorf System, Boston restaurant chain, renewed for the fourth year, the *Tom Russell Show*, WEEL, Boston . . . The Fairmont Foods Co., for a new sports show on WMMH, Dearborn, Mich.

**This a n' data:** The Jefferson Standard Broadcasting Co. (WBT-AM & TV, Charlotte) played host last week for Dr. Hans Anton Bausch, director-general of radio/tv in South Germany . . . Tony Marvin, on his daily WABC, New York show, is devoting a segment of it to housewives who "want to be a d.j. for a day" . . . Anniversary note: The 50th birthday of KCBS, San Francisco, was celebrated via a special 30-minute show originating from its sister station, WBBM, Chicago, with Art Linkletter serving as narrator and CBS' Arthur Hull Hayes, the keynote speaker.

**Add random notes:** A group of fm radio stations in Los Angeles made a **united media presentation** to execs at Foote, Cone & Belding, giving figures on the boom in fm listening . . . *Weekend Weather Reports*, for Consolidated Edison Co. of New York, celebrating its second year on WQXR, New York . . . Kudos: WCHB, Detroit, awarded for outstanding leadership in promoting good will, by the National Conference of Christians and Jews.

**Station staffers:** Dale Cowle, named executive v.p. and general manager, KBIZ, Ottumwa, Ia. . . Joe Thompson, to general manager, KINT, El Paso. Also to the Texas station: Jerry Jackson, Fred Carr and Pat O'Day . . . Luther Bassett, to national sales manager, WSAI, Cincinnati . . . Thomas Papich, to Los Angeles sales manager for KFOX, Long Beach . . .

Bob Gregory, to news director of KTUL, Tulsa . . . Thomas Tierman, to the sales staff at KMA, Shenoah, Ia. . . Hillis Bell, Jr., to account executive at KIOA, Des Moines . . . Carl Smith, to account executive at KAKC, Tulsa . . . Maury Farrell, to local sales manager of WBRC, Birmingham . . . Ted Schneider, to sales service manager of WMGM, New York.

## TV STATIONS

TvB's Norman Cash pointed out the difference between tv and print thuswise:

"Most of tv's financial support comes from the consumer, while most of newspaper and magazine revenue funnels from the advertiser." To document this, Cash pointed to these figures:

In 1958 consumers spent over \$1.1 billion for new tv sets; \$2 billion for repairs and maintenance and \$300 million for electricity to run its sets.

Meantime, advertisers spent \$1.36 billion in the medium.

"In other words," Cash noted, "for every \$100 advertisers put into tv, the public spent \$216."

### Ideas at work:

- WRCA-TV, New York launched last week, its annual "Bat Boy Contest" for boys between the ages of eight and 11 who "want to be a bat boy for a day for the New York Yankees." Last year the contest drew some 18,000 entries. And for the adults, WRCA is mailing baseball bats to agency and ad execs to remind them to "play ball."

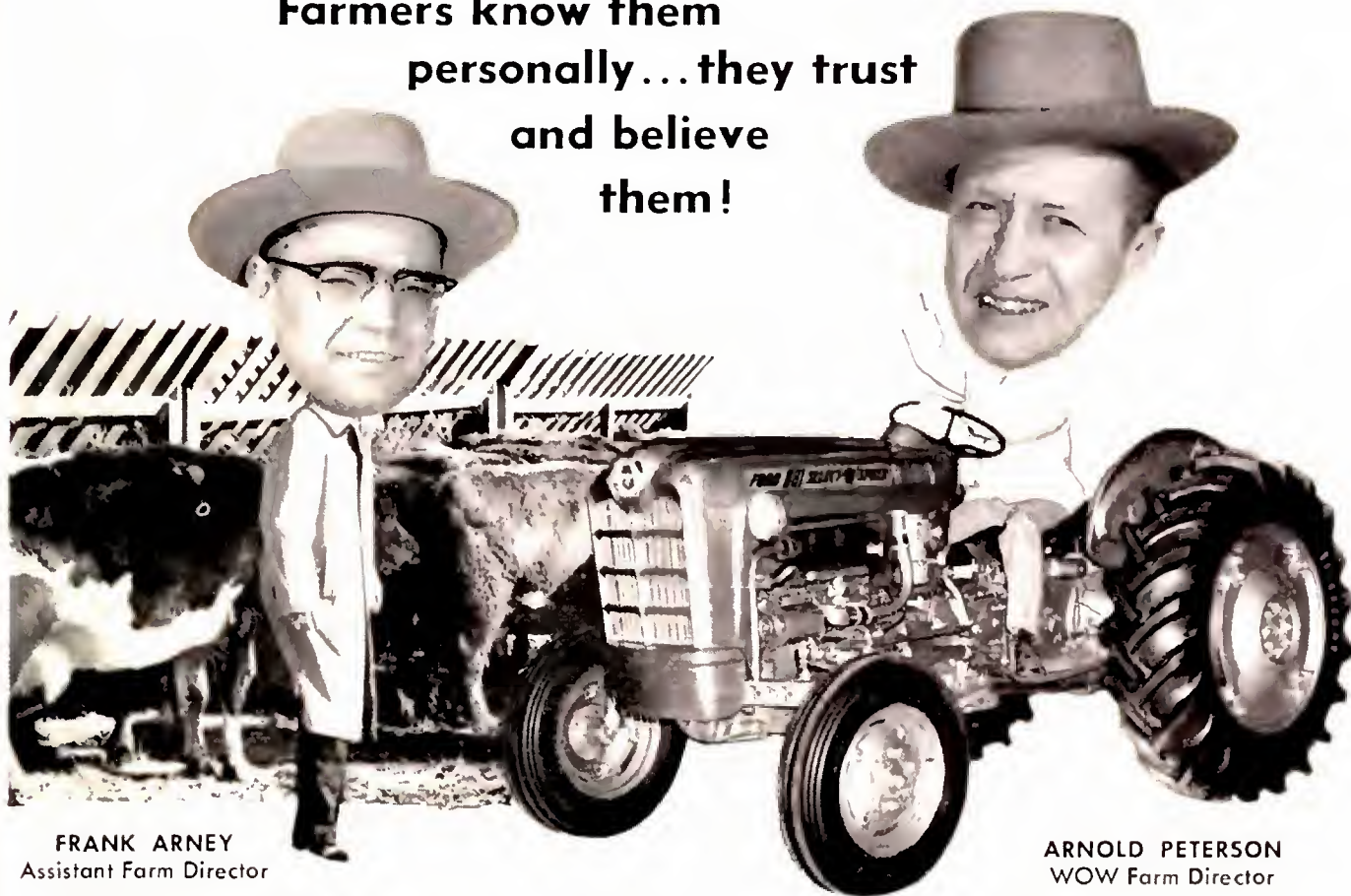
- WTRF-TV, Wheeling, W. Va., promoted the *Thin Man* series thuswise: A "Nora Charles" fashion show was held at the Stone & Thomas department store there, attracting a record crowd, and cashing in a record number of sales.

- KTTV, Los Angeles last week kicked off its long-term major promotion to attract viewers and make them aware of the station's channel number (11). The bit: 11 times each day, programming is interrupted to televise a series of 11 dollar bills, advising viewers how much each is worth if sent to the station.



# WOW's Farm Sales Team Sells Farmers Every Day!

Farmers know them  
personally... they trust  
and believe  
them!



**FRANK ARNEY**  
Assistant Farm Director

A family-farm operator with 6 years  
on-the-air selling . . . trusted . . . believed!

**ARNOLD PETERSON**  
WOW Farm Director

Seven years of every-day  
service to WOW-LAND farmers!

Farmers don't buy a \$4,000 tractor or a \$1,000 load of feed on impulse. They're thinking men. They insist on facts and figures—carefully weigh and compare them before they buy.

The job of selling farmers is half-done if the prospect knows, trusts and believes the Salesman. WOW-land farmers do know, trust and do believe Arnold and Frank, and the entire WOW Farm Sales-Team.

If you want to sell threshing machines or toothpaste to the 129,000 Iowa-Nebraska WOW area farm families, Arnold and Frank will do it—not once a week, or once a month but by talking to them man-to-man every day.

**REGIONAL RADIO**

**WOW** *Omaha*  
CBS  
AFFILIATE  
IN OMAHA AND  
103 COUNTIES

FRANK P. FOGARTY, Vice President and General Manager  
BILL WISEMAN, Sales Manager  
JOHN BLAIR & COMPANY, Representatives

**A MEREDITH STATION — affiliated with Better Homes and Gardens and Successful Farming Magazines**

• With spring fashions in women's minds, **WBBM-TV**, Chicago, is holding a "Name the Hat" contest where viewers are to send in names for the 10 hats that will be shown. Prize: An all-expense trip to Hollywood for two.

• To introduce the Ampex Videotape Recorder: **WKY-TV**, Oklahoma City, held an open house for ad executives, with a live camera capturing each guest's arrival on tape. When the last visitor was seated, the tape was played back, showing every-

one how he looked when arriving, only minutes before.

**Programing notes:** **KHJ-TV**, Los Angeles unveiled its "The New Sound in Sight" to New York time-buyers, media supervisors and account men in two special telecasts last week via **WOR-TV**, New York. The new innovation: All KHJ-TV programs and features will be showcased by original orchestral and animated highlights, so that its entire programing day is integrated with musical

and design themes . . . **WABC-TV**, New York, is talking with **Will Rogers, Jr.** about the possibility of his doing a show in the 11-11:30 p.m. slot.

**This n' data:** The University of Florida is holding its first annual Broadcasting Day on 27 April . . . **WFIL-TV**, Philadelphia, will carry 61 Phillies baseball games this season for the Atlantic Refining Co., Phillies Cigars and Ballantine . . . Anniversary note: **WLW-C**, Columbus, celebrates its 10th year this month . . . **WNCT**, Greenville, N. C. is holding an industrial progress contest, citing towns for bringing new industry into the area.

**Kudos:** **Bob Anderson**, program director of **KVAL-TV**, Eugene, Ore. cited with an appreciation award from the Oregon Education Association . . . **KOA-TV**, Denver, cited by the U. S. Army for outstanding public service . . . **KCMT-TV**, Alexandria, Minn. presented with a certificate of achievement from the U. S. Army Recruiting Service.

**On the personnel front:** **Al Constant**, appointed station manager of **KRON-TV**, San Francisco . . . **Gordon Hellmann**, to director of advertising and sales promotion for Transcontinent Tv Corp. . . . **Edward Tabor**, to general manager of **KBAK-TV**, Bakersfield . . . **Jim Hobbs**, to assistant manager of **WSPA-TV**, Spartanburg, in charge of programs and operation . . . **Roger Grimsby**, to telenevs specialist at **KMOX-TV**, St. Louis . . . **James Yergin**, to director of advertising and promotion at **WOR-AM-TV**, New York . . . **Dave Dyke**, to direct news operations for **KETV**, Omaha . . . **Don Menard**, to national sales manager and **Robert Doty**, local sales manager of **WTVT**, Tampa-St. Petersburg . . . **E. Robert Lissit**, to news supervisor for **KYW-TV**, Cleveland . . . **Jim Knight**, to promotion director, **WTRE-TV**, Wheeling, W. Va. . . **Dorothy Lombardo**, sales service manager, **WPX**, New York . . . **Herb Jacobs**, elected president, Tv Stations, Inc. . . . **Carl Tinnon**, operations manager, **KTVL**, St. Louis . . . **William Budde**, to comptroller and business manager of **KPLR-TV**, St. Louis.

## NASHVILLE'S "better buy" station!

WSIX-TV covering the rich tri-state Tennessee Valley area with:

### MAXIMUM POWER

(A whopping 316,000 watts)

### MAXIMUM TOWER HEIGHT

Tallest allowed in this area by CAA . . . 2049 ft. above sea level.

### MAXIMUM EFFICIENCY

To provide by far the most effective coverage and sales results throughout this rich Tennessee, Kentucky, Alabama area!

Represented by:

**H-R TELEVISION, INC.**  
**CLARKE BROWN CO.**

## TENNESSEE'S "must buy" market!

The Nashville market is Tennessee's richest market . . .

### Check these facts!!

✓ Fourth in the Mid-South (next to Memphis, Birmingham and Atlanta) with 342,000\* TV homes.

✓ Population, 1,965,000

✓ Retail Sales—\$1,585,308,000

Nashville is a "must buy" market and WSIX-TV is your "best buy" station.

Phone or wire today for choice availabilities!

\*Source: Television Magazine





## TVB

(Cont'd from page 11)

communications contact with people is furnished by ad readership studies. According to this approach, a primary SEP reader during 1953 missed eight out of 10 black-and-white, full-page ads (noted of 20%).

The criterion used was one of the reader of the issue being able to recognize having seen an ad when he was shown the ad in the context of the entire issue. Whatever the imperfections of the technique employed, the criterion itself seemed a sensible one for establishing communications contact with people.

A measure of communication with people seems the only meaningful basis for comparing media—a measure which will provide direct rather than circumstantial evidence. Most current media bookkeeping measures, including ad page exposure, do not lend themselves to valid intermedia cost comparisons.

Even then, comparisons will not become really meaningful until there is a reasonable measure of effects of exposure, since obviously to reach many people with little or no effect in the advertiser's behalf can have considerably less value than reaching fewer people with much effect.

The fact that such measures are difficult or less than perfect does not reduce the relevance or importance of such information to the advertiser, nor a medium's responsibility constantly to improve measurement techniques.

I wonder what answer Ben Franklin would give to the question of how many ad page exposures can stand on the point of a needle. We certainly agree with the comments SEP makes at the end of its promotion of its study: "See it! Study it!" May we suggest you have your research people do just this . . . and do it before you make any decisions based upon it.

For additional comment on the *Saturday Evening Post's* "Apples and Oranges" advertisement see the Commercial Commentary column titled "How those print boys do talk" in the 11 April issue of SPONSOR.

## RADIO REACH

(Cont'd from page 13)

no cumulative audience figures for newspapers similar to the type provided by air rating services, agency media people agree that the daily newspaper total doesn't build much. Indeed, the lack of newspaper research on the subject suggests there is not much to research.

It must be pointed out that some newspapers come with a "built-in" cume. That is, since their total circulation is high, there is not as much room to accumulate new homes. This is particularly true in smaller markets.

Getting back to the Nielsen cumes, the audience buildup figures show at least one more important pattern. By the end of a week, a radio station has reached a substantial share of its total audience—probably 75% or more in the case of major stations. However, this is only significant to an advertiser when he buys a fistful of spots during a week and, furthermore, spreads them over the day.

In many cases the advertiser will focus on one block of time. Here he will tend to build frequency rather than reach. Therefore, to build up a substantial homes total, the client must go in for longer periods than a week. How much longer depends on the product, the ad theme, the marketing problem and the share of the ad budget being carried by radio. Campaigns of three, four, 12, 13 and 26 weeks are fairly common.

Comparing cost-per-1,000 of different media is a tricky job. Despite the pitfalls of such comparisons, radio generally shows up well.

The radio-vs.-newspaper chart on page 43 shows one such comparison. Note that it is based on circulation only. There is no effort to reduce the newspaper total by measuring just the readership of ads. The chart assumes: (1) that every household receiving a newspaper will read a one-page ad and (2) that 36 one-minute commercials will reach the stations' total daily circulation.

This comparison, put together by H-R representatives, ignores the frequency with which each radio home is reached and the bigger cume audiences built over a week or a month. It also gives newspapers credit for all circulation, whether or not it falls within the market area.



### My Mommy

#### Listens to KFWB

Glamorous, amorous, working gal or lady-of-leisure . . . most mommies in the L. A. area listen to KFWB.

Buy KFWB . . . first in Los Angeles. It's the thing to do.



6419 Hollywood Blvd., Hollywood 28 HO 3 5151

ROBERT M. PURCELL, President and Gen. Manager  
MILTON H. KLEIN, Sales Manager  
Represented nationally by JOHN BLAIR & CO

One hundred  
eleven\*  
national  
and  
regional  
spot  
advertisers  
know  
**Terre Haute**  
is not covered  
effectively  
by outside  
TV

\*Basis: 1958

**WTHI-TV** CHANNEL 10 CBS ABC

TERRE HAUTE, INDIANA

Represented Nationally by Bolling Co.,

Los Angeles • San Francisco • Boston • New York • Chicago • Dallas

## IN ILLINOIS RICH LAND OF LINCOLN

C.O.D. 200,000 TV HOMES

• **WICS DELIVERS**  
as much nighttime m-f  
quarter hour domination as  
all area competition com-  
bined. Dec '58 ARB

• **WICS DELIVERS**  
most salesmessage mileage  
—Highest area tower (1000  
ft.) Most area power (1/2  
mill. watts)

• **WICS DELIVERS**  
most unduplicated coverage  
—more homes at lower cost  
per 1000 rate

**WICS** NBC TELEVISION  
SPRINGFIELD-DECATUR  
CENTRAL ILLINOIS

4:00 3 STOOGES  
LOW WICS "C" RATES

AVAILABILITIES:  
YOUNG TELEVISION

# W O P A

is the  
most  
effective  
sales force  
in the

## CHICAGO NEGRO MARKET

with  
Chicago's Greatest  
Air Salesman

1490 kc.  
102.7 mc.

represented  
by  
Stars  
National, Inc.



**BIG  
BILL  
HILL**

Same ownership as WDIA — Memphis

## Tv and radio NEWSMAKERS



**Robert M. Watson**, chairman of the board of EWR&R, joined Kudner Agency this week as senior v.p., member of the executive committee and of the board of directors. He was chairman of the board of R&R before that agency's merger with Erwin Wasey. Watson's career with R&R began in 1910, in the San Francisco office. He moved to New York in 1913, and was made v.p. in 1916. His advancement continued as executive vice president in 1952, then president in 1955, and in 1956, chairman of the board.

**Paul Freyd** has been appointed director of marketing at BBDO, replacing Ralph Head, who recently resigned. Freyd will report to Thomas Dillon, v.p. in charge of marketing, research and media. For the past three years he has served as special consultant to BBDO. He has been in marketing for some 30 years, including several years as gen. merchandise mgr. for a specialty chain; seven years in the merchandise office of Sears, Roebuck; four years with an advertising agency; and 11 years as managing consultant.



**William D. Swanson**, general manager of KTUL-TV, Tulsa since 1953, has been named v.p. of Tulsa Broadcasting Co. He will continue to serve the tv station as general manager. Swanson has been connected with Griffin Grocery Co.'s broadcast properties for more than a decade. He left the sales department of KTUL when Channel 8 went on the air in 1951, to become sales manager of the tv outlet. He was named commercial manager in January, 1957, advancing to station manager in November, 1957.

**Sam Brownstein** has been named national sales manager of Broadcast Time Sales, according to an announcement by Carl L. Schnele, general manager. In his new position, Brownstein, who has been with the firm since October, 1957, will report directly to Schnele. Prior to joining BTS, Brownstein was associated with KFRU and KOMU-TV, Columbia, Mo. (1953-55) and with WWCA, Gary, Ind. (1956-57). He holds a B.S.J. in advertising and a M.A. in radio television journalism from the U. of Missouri.





Why do advertisers get more results on WKY RADIO:

Because buying is believing  
and more Oklahomans  
believe and listen  
to **WKY** Radio than  
to all other Oklahoma  
City radio stations  
combined.



LATEST AUDIENCE RATINGS*		
Station	Morn.	Aft.
WKY	50.7	49.1
"	20.2	25.5
"	9.8	5.9
"	5.1	5.6
"	4.5	5.5

The WKY Television System, Inc.  
WKY-TV, Oklahoma City  
WTVT, Tampa—St. Petersburg, Fla.  
WSFA-TV, Montgomery, Ala.  
*Represented by The Katz Agency*

# SPONSOR SPEAKS

## What management looks for

This past week the Association of National Advertisers announced the completion of its four-year, \$200,000 Advertising Management Study.

The seventh and final report in this study is a comprehensive 118-page guidebook titled "Evaluating Advertising Effectiveness." It is, in many ways, the most important volume in the entire ANA series.

As Henry Schaete of Lever Bros., chairman of the ANA's board of directors points out, modern management wants to know more about the effectiveness of its advertising expenditures, and the ANA outlines a constructive program.

Included in the guidebook are practical suggestions for 1) evaluating markets; 2) evaluating the motives of those who buy; 3) evaluating the messages which are used in advertising; 4) evaluating the relative effectiveness of advertising media; 5) evaluating the impact of delivered messages on the media audience.

The stress which this ANA study places on factual advertising research is a good indication of what high-level corporate managements are thinking about today. We believe that this research emphasis will continue to increase in the years ahead, and must be reckoned a major factor in all air media selling, buying and planning.

## Facts about radio's reach

We strongly recommend to radio men a serious study of the research article on page 12 titled "Why radio reach tops the dailies."

You will find there a comprehensive explanation of the audience advantages which radio has over newspapers in many markets, and sound reasons to buttress your local and spot radio selling.

Once these facts are thoroughly understood, it should be possible to promote radio with greater enthusiasm and vigor.



**THIS WE FIGHT FOR:** *A greater understanding of the role of the tv and radio station representative, and an increased awareness of the many types of services he is now performing, beyond merely sales and order-taking.*

## 10-SECOND SPOTS

**Who goofed?** A recent full-page ad of the *Chicago Sun-Times* proclaimed it as the Chicago newspaper that "young families read more than any other paper." showed a picture of a presumably-typical "young family." A small boy sat on the living room floor reading the *Sun-Times*. The rest of the family—mother, father and bigger sister were eating tv dinners, their eyes fixed on a television set.

**Southern ingenuity:** A timebuyer lining up a spot radio campaign in the South, became intrigued by the titles of some of the d.j. shows, passed these along: *The Cookie Shack* (Lake Charles, La.), *Sisters of The Suds* (Durant, Okla.), *Groovy Daddy* (Alexandria, La.) and *Music for Barefoot Housewives* (Gadsen, Ala.).

**Cottontail:** At Easter, WQAM, Miami, held a contest where citizens had to identify, through clues, the person portraying the Easter bunny. One Miami girl approached a man in front of a department store, asked, "Are you the Easter bunny?" "No, Honey," said the man, "I'm a psychiatrist. Need any help?"

**Sage-brusher:** Weekend painter Walter Yust (weekdays he's editor of *Encyclopedia Britannica*) recently had a one-man show in Chicago. One series of paintings was called, "A Myoptic View in Color of Tv Westerns," included such titles as "You Take Care of Them: I'll Get the Other Hombre" and "Almost High Noon."

**Tourists:** Powell Ensign, exee v.p. of Everett-McKinney Reps, will lead a tour of admen to Europe next month via Swissair. *A sort of spot flight.*

**Observation:** "We're only young once: after that, we have to think up other excuses."—Pat Buttram, CBS.

**Quote:** "A fellow doesn't have to be a failure to lose his job on tv. Just drop two points in the ratings and you'll find yourself walking around with your head in a sack."—Announcer Hugh Downs in *Tv Guide*.

**Just think!** Refunds on Federal individual income taxes for 1957 were \$3.5 billion. \$3.6 billion was total tax receipts of Federal government in 1935.



Indiana's  
second  
richest  
television  
market...

Fort Wayne



Fort Wayne has *more retail sales, more food sales, more drug sales and more effective buying income* than any other Indiana television market except Indianapolis. And Wane-TV is *first* in Fort Wayne, center of this fast and growing market. Represented by Petry

PETRY & ASSOCIATES, INC. - CHICAGO, ILL.

© WANE-TV FORT WAYNE

A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

WHO SAYS YOU CAN'T . . . ?

Not only can you put all your eggs in one basket in the KERO-TV market — it's the wise thing to do! KERO-TV is the only single advertising medium that reaches all of the more than a million prosperous people who live well and buy lavishly in the great Southern San Joaquin Valley — California's SUPER-market. And, KERO-TV does more than just reach these people. It delivers your sales message with full impact. Entertainment and advertising production is in keeping with the size, sophistication and spending power of the audience. KERO-TV facilities are big-time and are manned with a big-time staff. Presentation of both the programs and the commercials can stand the scrutiny of the most critical agency and client. You get the full treatment, too, with merchandising and marketing aids. So when the Petry man calls, heap the KERO-TV basket high!

**KERO-TV**  
**CALIFORNIA'S SUPER-market**  
**BAKERSFIELD**  
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